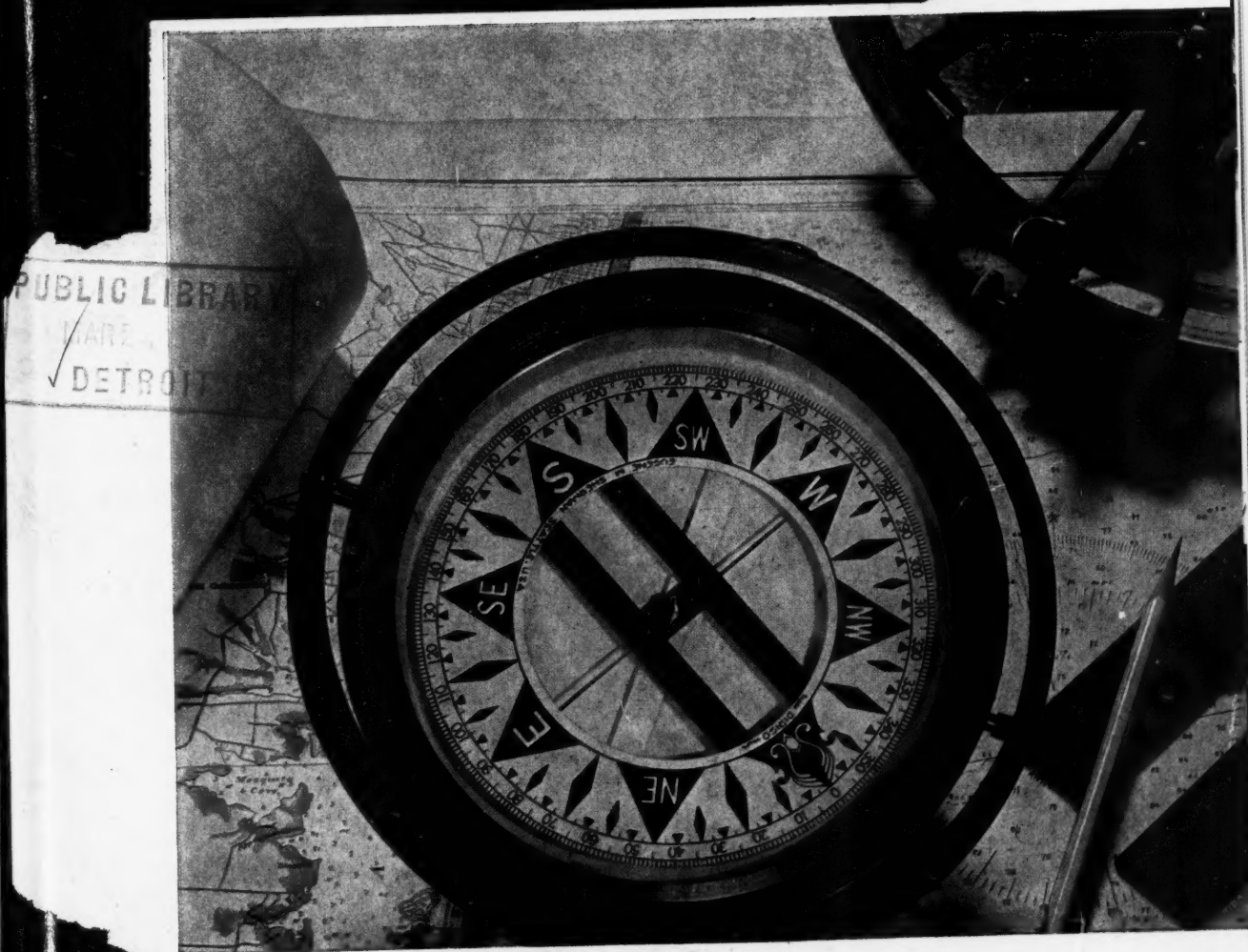



MARCH • 1945

The Printer



BARFUK

Advertisers: plug V-MAIL



It Builds Morale!

The endless clamor of men and women abroad is for more frequent mail from home . . . another service of paper. Government is urging home folks to use V-Mail in greater quantity to keep those in uniform promptly informed of happenings on this side. V-Mail is the surest, safest method of sending letters. It saves shipping space, too, at a time when it is needed badly for munitions. Advertisers who plug the use of V-Mail perform a real service for the nation and the armed forces . . . and there's nothing more important than that.



THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . HOUSTON, TEXAS

Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Bristols, Bonds, Envelope Papers, Tablet Writing and Papeteries . . . 2,000,000 Pounds a Day

DISTRICT SALES OFFICES

NEW YORK • CHICAGO • PHILADELPHIA • CLEVELAND • BOSTON • ST. LOUIS • CINCINNATI • ATLANTA

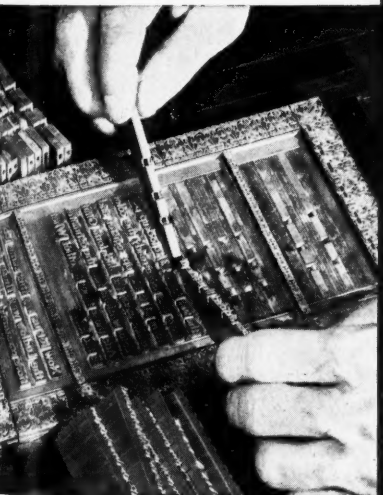
Breaking For Color with Ludlow



1. The Ludlow-set form is locked up in the press. The color borders would substitute the key form.



2. To identify them, the stoneman or compositor has notched some blank point slugs on the saw.



3. Ludlow typeface slugs to run in black are removed—each is replaced with a notched blank 12-point slug.

- Color separation always is a laborious process with single type composition. To produce in single types the form here illustrated, the printer must (1) set and make up, proof and correct it; (2) break for color, check register of both forms; (3) lock up color form, position it and make ready; and (4) lock up the black form, register it and make ready.

- Contrast this with the simplicity of setting and breaking for color with Ludlow all-slug composition. As shown in these illustrations, with the Ludlow the procedure is both simple and direct, avoiding lost time or any unnecessary operations.

- This Ludlow simplicity is possible because typeface slugs, border slugs and blank slugs are all cast with 12-point body, making changes from one to the other quick, easy and accurate.

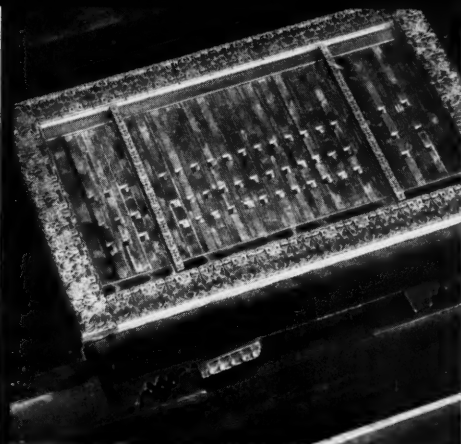
- The usual requirement of making up the second form when breaking for color is eliminated with the Ludlow. Make-ready time is reduced to the minimum.

- Economy in color separation is only one of many Ludlow advantages. Write us for full information about other time-saving Ludlow features.

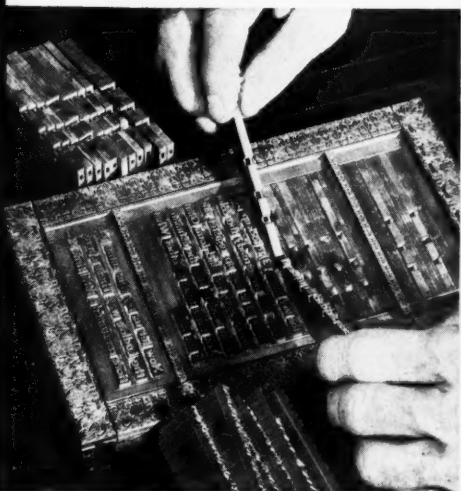
LUDLOW Typograph Company

2032 Clybourn Avenue, Chicago 14

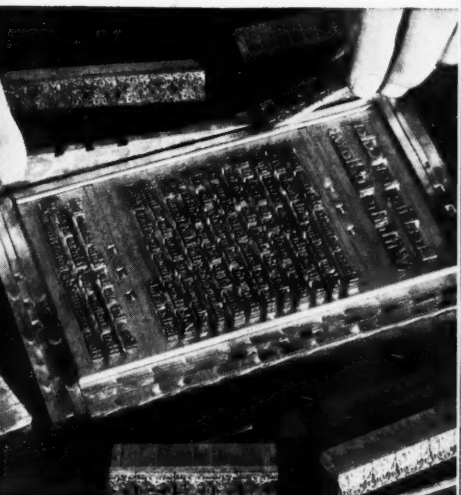
Set in members of the Ludlow Temco family



4. The color-border form is now ready for printing. It is unnecessary to make up a second form for the typeface slugs.



5. After the color form is run, notched blank 12-point slugs are replaced with typeface slugs with 12-point body.



6. The color slugs, all cast with 12-point body, are taken out and replaced with notched blank 12-point slugs.



Our Merchants Will Help You

Not so long ago some theorists were saying that the jobbing industry would have no place in the future world. Certainly this can never be true in the paper industry. There is too much spot demand. When paper is wanted, especially in times of emergency like the present, it must often be had immediately. The merchant's warehouse, right on the ground, is the answer. If you

require paper for essential purposes the Beckett merchant in your city is the best source of supply. Many of our distributors tell us that as much as 90% of their business is directly from the armed forces, U. S. Government agencies or war industries. Meantime we are doing everything in our power to meet the demands of our distributors for papers essential to the war effort.

THE BECKETT PAPER COMPANY

Buckeye, Beckett and Ohio Covers, Beckett Offset and Opaque, Buckeye, Beckett and Tweed Texts, Special Military Papers

MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

Published monthly by Trade Press Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription rate \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copies, 45 cents—to The Inland Printer, Terminal A, P. O. Box 100, Toronto.) Foreign \$5.00 a year; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1945. Trade Press Publishing Corporation.

DURABILITY UNLIMITED

**Behind unfailing wartime production
from prewar Miller Automatics,
are advanced design, construction and materials,
assuring endurance far into the unknown future
—a visible promise of inherent durability
in new Millers to come.**





**You Get
Effortless Cutting
With Hairline Accuracy...
when you use**

SIMONDS "RED STREAK" PAPER KNIVES

"Red Streak" Paper Knives are made of Simonds own special electric steel, proved to produce the most effective paper-cutting edge on the market today. And every Simonds Knife made from this steel is precisely hardened and ground... has

exactly the correct taper, concave, and thickness tolerances... is mirror-finished for smooth cutting throughout the life of the knife. And this perfect knife comes to you just as it left the factory, packed with its edge protected literally by a cushion of air.

AND THAT'S WHY SIMONDS KNIVES CUT 15% MORE PAPER!

BRANCH OFFICES: 1350 Columbia Road, Boston 27, Mass.; 127 S. Green St., Chicago 7, Ill.; 228 First St., San Francisco 5, Calif.; 311 S. W. First Ave., Portland 4, Ore.; 31 W. Trent Ave., Spokane 8, Washington

**PRODUCTION TOOLS
FOR CUTTING METAL,
WOOD,
PAPER, PLASTICS**

SIMONDS
SAW AND STEEL CO.
FITCHBURG, MASSACHUSETTS

CUT THE WAR SHORT... BUY WAR BONDS... AND THEN BUY MORE WAR BONDS

TRADITIONALLY PREFERRED FOR PRECISION PRINTING PRODUCTION



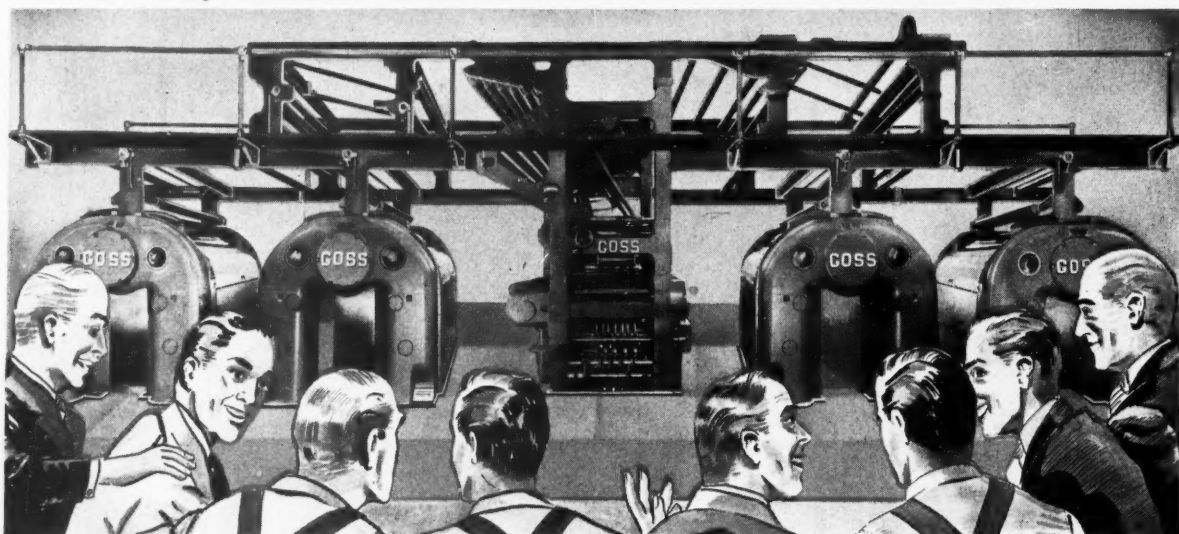
As we return to the ways of peace, a vast pent-up demand for printing will materialize. Its fulfillment will speed up trade and provide work for millions. Like others, we at Northwest have learned much from our wartime production. Over its long history, Northwest has always been a constant explorer of the new and better in paper making. In this same spirit we have prepared for the future born of peace.

VICTORY *War Quality* PAPERS

THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

GOSS *presents* THE HEADLINER PRESS



The Newest in a line of Great Presses!

Streamlined and Designed to Meet the New Demands for Greater Flexibility of Color — With Smoother Operation and Higher Quality Printing at High Speeds

THE FEATURES THAT MAKE IT—THE HEADLINER!

GOSS Continuous Ink Feed System — A simple, but positive control of ink feed eliminating variation in feed regardless of speed change. Designed to keep pace with new developments in ink — the answer to the future of good printing.

Flexibility of Color Production — Maximum choice of page position for color since all printing couples can be made reversible and extra color cylinders installed over any unit, now or in the future.

Color by Portability — Two, three or even four different colors on any cylinder in any position are obtainable with portable color fountains mounted within the guards of the units.

GOSS Colortrol (Optional) — A waist-high, button control of ink feed allowing page cut-off, presetting of ink feed, or increase and decrease of ink for the full page uniformly — without stooping or kneeling.

GOSS Tension Plate Lock-Up (Optional) — This patented and exclusive GOSS feature now makes possible better quality of printing. Locked to the cylinder under tension, the plate provides a perfect printing periphery with continuous even impression, longer life of press blankets, reduction in paper breaks, and improved first impression printing.

New Streamlined Styling — Units and folders fully enclosed for greater safety, better appearance and easier maintenance.

Fully Enclosed Automatic Lubrication — For all units and folder. The HEADLINER has the only folder with the entire folding motion running in oil.

Preloaded Cylinder and Form Roller Bearings — to insure improved printing through freedom from roller vibration.



*"The Newspaper Press of the Future
In a World of Color"*

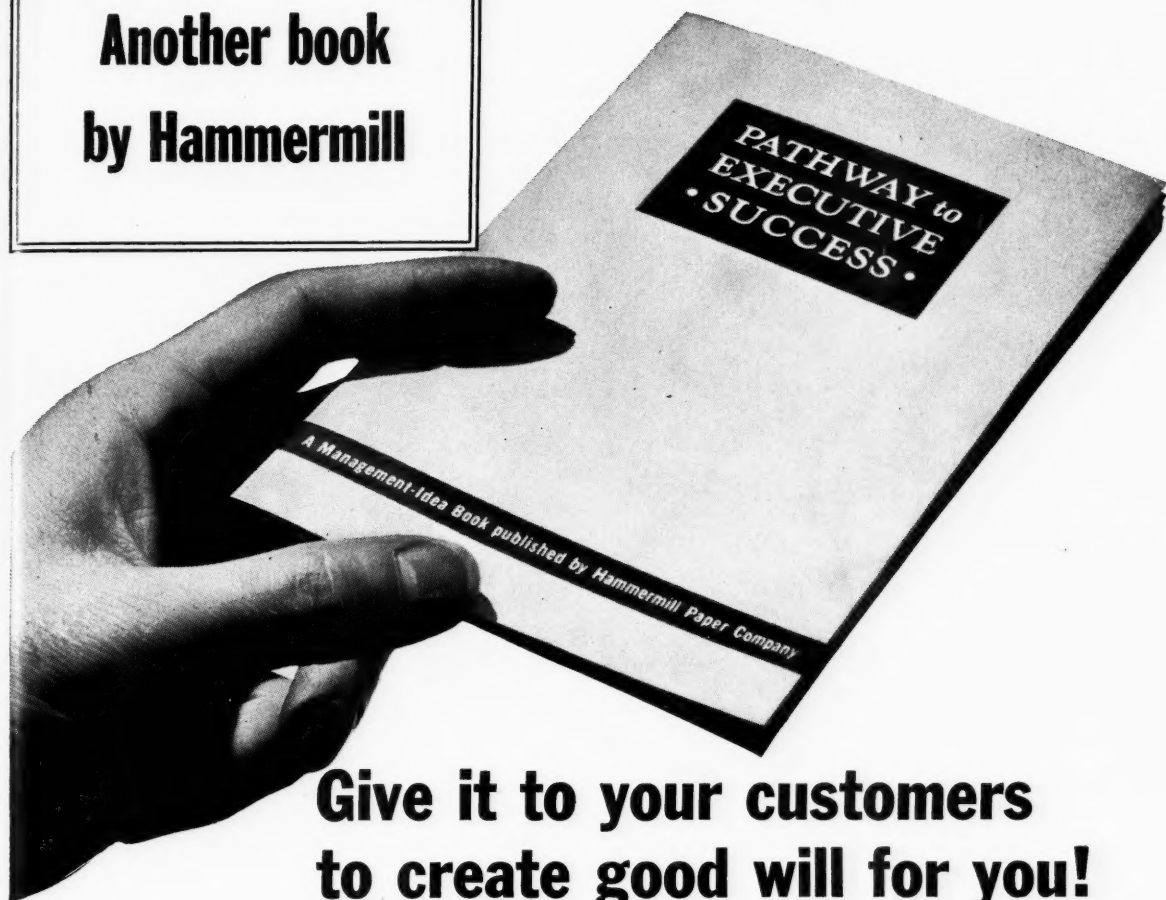
THE GOSS PRINTING PRESS CO.

1535 S. PAULINA STREET • CHICAGO 8, ILLINOIS

NEW YORK • SAN FRANCISCO • LONDON, ENGLAND

GOSS

Another book by Hammermill



Give it to your customers to create good will for you!

Send for Free Copy Today

YOUR CUSTOMERS WILL APPRECIATE copies of this new management-idea book.

"Pathway to Executive Success," just published by Hammermill, shows a man how he can size up his work, see it in relation to his company's needs, fit himself to carry more responsibility, do a better wartime job now, and a bigger job in the future.

It gives, not just good advice, but a clear-cut plan of action, based on case histories taken from experience. It is the newest of the Hammermill idea-books, which for more than 20 years have shown executives in many fields how paper and printing can help get their work done.

We'll be glad to send copies of "Pathway to Executive Success" for distribution among your important customers. Just mail the coupon. No obligation. No salesman will call.

► Remember—when you order or suggest paper—that Hammermill's laboratory-controlled process, despite wartime conditions, insures fewer feeding troubles, faster press runs, and steadier profits.

**BUY WAR BONDS
AND KEEP THEM**

Send for it!
Give copies to your
important customers.



HAMMERMILL BOND



Hammermill Paper Company, Erie, Pa.

Please send me—FREE—the Hammermill idea-book, "Pathway to Executive Success."
After I examine this, I'll let you know how many free copies I'll want for my customers.

Name _____ Position _____
(Please attach to, or write on, your company letterhead)

IP-MAR

IT'S WHAT YOU DO WITH CELLULOSE FIBRE THAT COUNTS



Something to look forward to

Anyone who has ever sold to women knows how much they like useful attractive packages.

And right around the corner, in the future, women will find that packaging has taken a long step forward.

We don't mean to suggest that the grocery, drug, or department store of the future is going to deliver all your purchases in elaborate packages.

But we do mean that a great advance in utility packaging—decorative as well as protective—is on its way.

The war is teaching us many things about packaging. In laminated papers, resin-coated papers, paper sealings and other package papers, years

of normal development have been compressed into months.

From moisture-resisting paper bags to protect dehydrated foods, to tiny paper casings for emergency drugs—paper packaging is helping in every activity of war.

Out of all this will come handsomer, more efficient packaging papers for peacetime. Here at Oxford we are conducting research on various packaging problems at this moment.

Such experience will enable us to be of greater service in many ways to packagers, just as our experience in producing a thousand miles of fine printing paper every day is proving so valuable to all users of printing.



OXFORD PAPER COMPANY

230 Park Avenue, New York 17, N.Y.

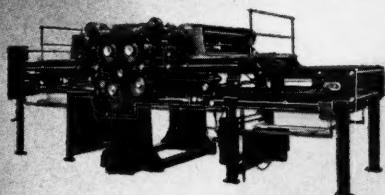
*MILLS at Rumford, Maine and
West Carrollton, Ohio*

*WESTERN SALES OFFICE:
35 East Wacker Drive, Chicago 1, Illinois*

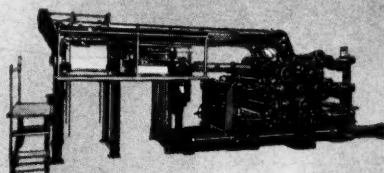
COTTRELL ROTARY PRESSES...

**produce most of the world's
full-color volume printing**

Everything points to the greatly expanded use of color printing in the days ahead. What color presses are more logical to consider than those on which *the greater part of the world's full-color printing in volume is already being produced?*



Net production figures reported by users of this Cottrell two-color, sheet-fed, rotary press (left) are greater than the running speeds of any other two-color letterpress unit. The fifth cylinder on the



offers such practical advantages as the ability to handle a metallic ink or flat tint in connection with four-color process work, and also when two plates of the same color must be printed without lock-up margins.

C. B. COTTRELL & SONS CO. **WESTERLY, RHODE ISLAND**

New York: 25 East 26th St. • Chicago Daily News Bldg., 400 West
Madison St. • Claybourn Division, 3713 North Humboldt Ave.,
Milwaukee, Wis. • Smyth-Horne, Ltd., Chipstead, Surrey, England

7989

Archway of



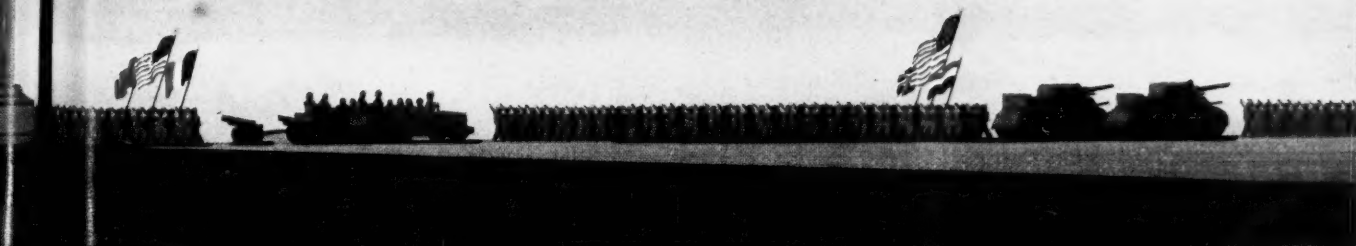
New World

T

HERE is no true measure of time save that which charts the progress of right over wrong . . . no great era save that which advances the dignity and decency of mankind. Today our

forces are forging that measure of time, and with their blood are re-dedicating an archway through which they can see the shining dawn of a new era and a new and better world. May God speed them!

The Howard Paper Mills, Urbana, Ohio • The Aetna Paper Mills, Dayton, Ohio
The Maxwell Paper Mills, Franklin, Ohio • The Dayton Envelope Co., Dayton, Ohio



Don't forget...

"While the end product of postwar planning is employment, there are by-products that augur well for the future of American enterprise. Chief among them are business analysis and cooperation.

Consider first the science of analyzing. There are untold hundreds of businessmen who, for the first time in their careers, are applying principles long used by the more successful large firms.

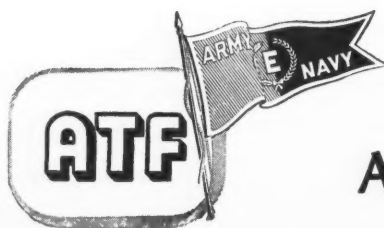
In analyzing how they can help provide jobs in their community, these businessmen are getting their first taste in charting future activities on a sound course. They are anticipating growth that will provide jobs—not hopes or guesswork—on the knowledge of such basic factors as population and market trends, consumer wants and buying power!

Of equal importance is the postwar planning by-product—cooperation. Businessmen have always exhibited a wholesome spirit of community action when the cause has been that of patriotism, human needs, or social betterment. Cooperation along business lines, however, has been far less frequent.

But war has forced a realization of the interdependency of all business. It has taken extreme cooperation to maintain a winning home front. Business is now realizing that it will take an even greater spirit of helpfulness to hurdle the next emergency—the transition period.

Not only should such concerted efforts go far in solving the reconversion problems but they should make for a more stable business economy in the peace to come."

Quoted from *Domestic Commerce*,
a publication of the Department of Commerce




If you would like to have a copy of ATF's Plan Now for Tomorrow's Printing, ask the man who represents ATF, or write to

AMERICAN TYPE FOUNDERS

200 Elmora Avenue, Elizabeth B, New Jersey

Shattering All Traditions



In the South Pacific . . . where many of the islands are merely a thin crust of coral, and wells would produce only unusable salt water . . . the problem of water is a real one. Today, due to American ingenuity, water from the sea and from brackish pools is quickly and economically made pure, sparkling and fresh.

The ingenuity responsible for the solution of so many war problems has been characteristic of America from the time we ceased being solely an agricultural nation and turned to manufacturing. From the start the American goal has been . . . *make it better, make it faster, and for less.*

CONSOLIDATED *Coated* PAPERS AT UNCOATED PAPER PRICES

Paper also plays an indispensable role in war, and must be available for hundreds of different uses. But undoubtedly its most important function is in stimulating the enthusiasm of one hundred million Americans at home and speeding the vital work on the Production Front . . . a task admirably accomplished by printing and paper.

Millions of national magazines, technical publications and brochures printed on coated paper reproduce for us at home actual photographs of what is happening overseas. Seeing what our men are doing, the hardships and dangers they face, and the vast amounts of equipment and munitions they need is of incalculable help in urging those at home to give their best.

Thus Consolidated's achievement of 1935 . . . *which reduced the cost of coated paper to that of uncoated stocks* . . . becomes of added importance today.

For that development lowered the cost of coated paper, producing it with minimum use of man-hours and machine-power and with lesser amounts of the materials which are so vital in the making of other war necessities.

CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICES
WISCONSIN RAPIDS, WISCONSIN

Four Modern Mills . . . All in Wisconsin

SALES OFFICES

125 SO. LA SALLE ST., CHICAGO 3





Send for this Free Sales Kit
and extra copies for your preferred prospects

Fox River's unique "See for Yourself" kit makes it easy to sell better letterheads . . . compares part-rag and all-rag papers side by side . . . proves at a glance, quickly and convincingly, why *all-rag* stock (such as Fox River Anniversary Bond) is today's only distinguished choice for fine letterheads!

You know the reason: Many non-rag and part-rag papers tend to be somewhat dull and grayish these days, due to wartime shortages of bleaching chemicals. Only *all-rag* paper — such as Fox River Anniversary Bond — is just as clean, crisp, white, permanent and impressive as before the war.

Made entirely from new, clean cotton cuttings,

all-rag Anniversary Bond combines strength, high opacity and a genuine quality "feel" . . . prints, lithographs or engraves . . . yet costs the user only $\frac{1}{5}$ ¢ more per letter than 25% rag-content stock. Nationally advertised every month to almost 100,000 of America's top-flight users of fine business papers.

"Grade up" your letterhead sales . . . increase your letterhead profits . . . cure wartime "letterhead-aches" . . . by showing Fox River's "See for Yourself" kit to every letterhead buyer. Write today for your free copy — and extra copies to give your preferred prospects.

FOX RIVER PAPER CORPORATION, 409-C S. Appleton St., Appleton, Wis.

Fox River PAPERS FOR BUSINESS

ANNIVERSARY Bond, Ledger, Onion Skin - - 100% rag
 OLD BADGER Bond and Ledger - - - - - 75% rag
 ENGLISH Bond and Ledger - - - 50% rag
 DICTATION Bond, Ledger, Onion Skin - - 25% rag
 DICTATION Tru-Opaque Bond - - 25% rag

All-Rag ... ONLY $\frac{1}{5}$ Cent MORE PER LETTER

ANNIVERSARY BOND

A Fox River PAPER



Courtesy of Linotype

FEDERATED Process Type Metals *Cast Smoothly*

Federated *Process* Type Metals are clean, possess excellent fluidity and will produce slugs and type of solid body and sharp face.

Clogging of type casting machinery is caused by dross. Less dross means less build up. The Federated patented process assures a low drossing type metal essential to trouble-free operation. Dross accumulation in the shop will be at a minimum.

Clean metal, both original and replacement stock, will permit a greater latitude in operating conditions, longer metal life and lower cost.

Our metal and service are at your command.

FEDERATED PROCESS TYPE METALS

- LINOTYPE
- MONOTYPE
- STEREOTYPE
- INTERTYPE
- ELECTROTYPE
- COMBINATION
- SPECIAL ALLOYS
- COPPER ANODES
- MOR-TIN-METAL
(an adjusting alloy)
- SAVEMET
(a compound for
recovering metal
from dross)
- Available in bars, ingots, pigs or in
standard feeder form. Prompt delivery.
Dross drums furnished free of
charge. F.O.B. refineries.
- The methods used in the manufacture
of Federated process type metals
are protected by U. S. Government
patents.

FMD

Federated

METALS DIVISION

AMERICAN SMELTING and REFINING COMPANY

120 BROADWAY, NEW YORK (5) N. Y.

Nation-wide service with offices in principal cities



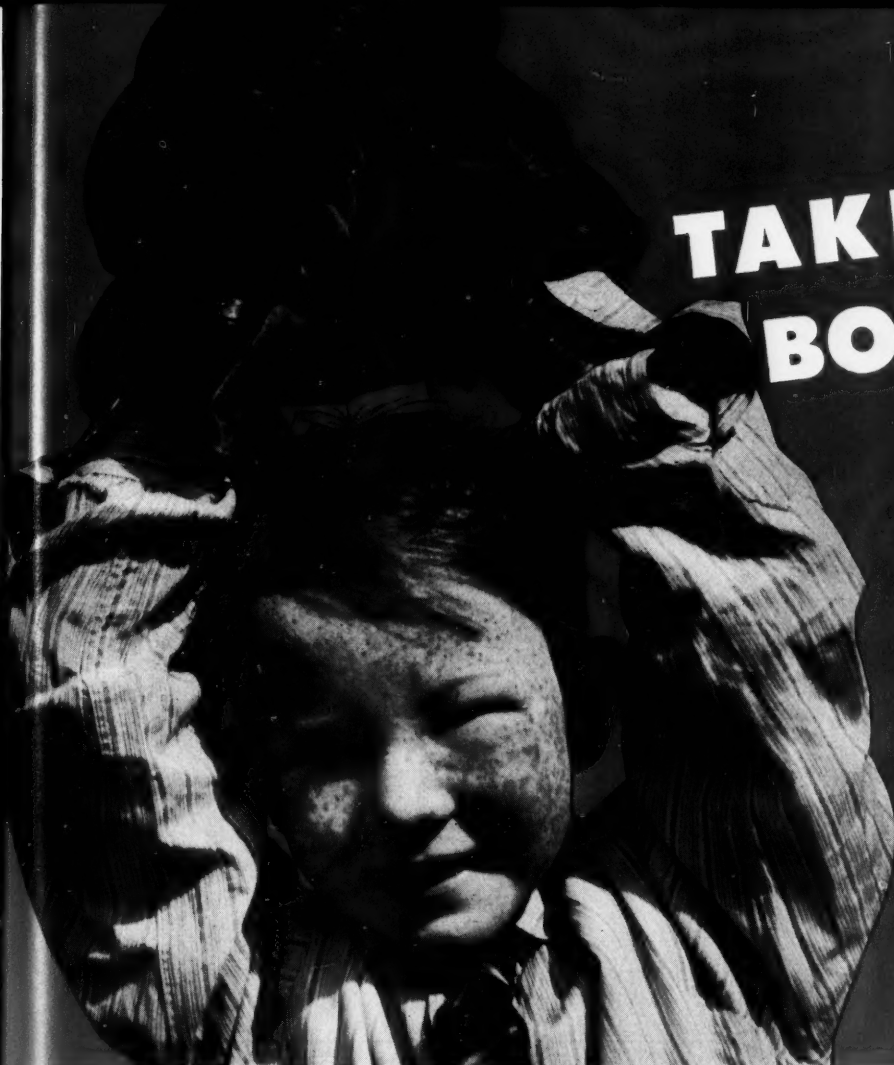
Lithograph by James F. Allen

A STRONG PULL TOGETHER DOES IT

Concerted action on the part of us all—mill-man, distributor, printer and ultimate user—is a “must” if we are to weather the war-time paper crisis. And the record shows there *has* been this cooperative effort up and down the line. More careful buying, better use of paper, conservation wherever possible; these rules—the order of the day—have been followed. More of the same is still needed, though, before we reach smooth sailing ahead.

As in every tough situation, there’s a glimmer of light. The careful war-time use of paper has emphasized the importance of the right paper for each job . . . a healthy indication for the industry’s future. International Paper Company, 220 East 42nd St., New York 17, N. Y.





**TAKE A
BOW, BOYS!**

**IT'S THE "KNOW HOW" AND LOYALTY OF OUR
HUNDRED MASTER CRAFTSMEN**

that have made possible our continued production of quality plates in the fastest possible time. True, ours is the best equipped of all commercial plants and our central location permits overnight deliveries to most offset printing centers, but our competent staff, despite a deluge of new business and countless wartime restrictions and shortages, is chiefly responsible for the unvarying continuance of Graphic Arts' quality and service. America's leading lithographers have depended on them and they have not failed.

You too, some day should have your name added to the long list of regular Graphic Arts customers. We invite you to write, wire or phone your offset requirements for color process plates, black and whites, highlights, posters, line or halftone negatives or positives for machine transfer, or photo-composed press plates, albumen or deep etch. We also supply color process, one color line and halftone, camera composed negatives and photo-composed multiple negatives or complete etched plates, ready to run, for letterpress.

MAIN OFFICE AND PLANT • TOLEDO 2, OHIO • JACKSON AT 11TH ST. • PHONE MAIN 2167
CHICAGO OFFICE: 201 North Wells St., Ph. Randolph 5383 • DETROIT BRANCH: Elizabeth and John R, Ph. Randolph 9122 • NEW YORK OFFICE: 148 West 23rd St., Ph. Chelsea 3-5309

● WE DO NOT
OWN PRESSES

Graphic Arts Corporation of Ohio
MAKERS OF FINE PRINTING PLATES
TOLEDO • NEW YORK • CHICAGO • DETROIT

DETROIT *Embossed* COVER

for Beauty

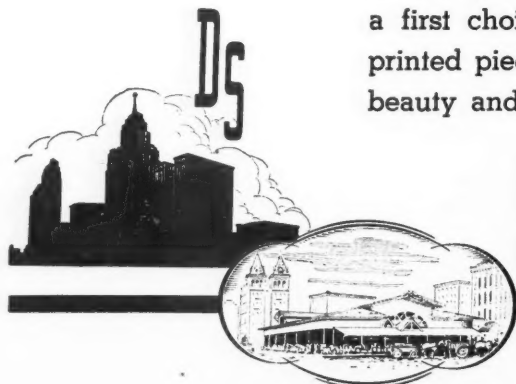
for **DURABILITY**



A FINE, rich cover that reflects the highest quality for whatever purpose it is used . . . a strong, long-lived cover which will withstand hard usage. Ordinarily, such characteristics are not found in one paper . . . but both are provided in Detroit Embossed Cover.

This cover paper has been one of the most popular of its type for twenty-eight years. Almost every one of those years has seen improvement in its appearance . . . in the perfection of its leather-like embossing . . . in the development of clearer, more attractive colors. Its toughness and durability have always been the result of slow-cooking of pure Mitscherlich sulphite in which the fibers are carefully preserved.

Detroit Embossed Cover was a good cover paper more than a quarter of a century ago. Today it is definitely a first choice of printers and advertisers alike for printed pieces which must combine the elements of beauty and strength.



DETROIT SULPHITE PULP AND PAPER COMPANY

DETROIT 17

MICHIGAN



“Good for the long run”

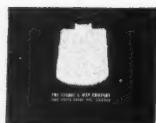
SAYS BRETT LITHOGRAPH COMPANY

Aluminum litho plates have been standard with Brett Lithograph Company, New York, for many years for use on long runs of multicolored close register work. Alcoa Aluminum litho plates are now available. ALUMINUM COMPANY OF AMERICA, 1837 Gulf Building, Pittsburgh 19, Pennsylvania.

ALCOA **ALUMINUM**
LITHO PLATES



When Writing to Advertisers Please Mention THE INLAND PRINTER



Customer Samples

THROUGHOUT THE RUN

Ideal ink-distribution, at maximum speeds and for long duration now made possible by rollers with separate base and synthetic sleeve

"They're inking just as cleanly at the end of long, hot runs as they do at start-up of the jobs... and with never a single shut-down for washup, even though we run big solids mixed-in with fine screens!" This is typical comment that Master-printers are making, on the newest type of printing roller in the business.

These rollers, called Dayco Rollers, are utterly unlike the old-style composition type, and distinctly different from rubber printing rollers. The Dayco has a separate, patented, replaceable sleeve put on over a special base. Then both its tacky surface and its more resilient body can each be made of the one material that is most precisely suited to each particular purpose.

Its surface is of the new synthetic composition that is incomparably finer for all ink distribution; and longer-

lasting than any other material ever used in roller making. And its base is firm, non-porous; still of precise softness, pre-determined and pre-conditioned for your own press-room, and for your own type of work. Even better, neither base nor sleeve is affected by weather or temperature—or by chemicals, inks, or washes, so Dayco rollers maintain amazingly long their matchless roller performance.

They stay the way they're set! Daycos don't deteriorate; can't "fly apart;" never harden, shrink, or swell. Printers concur that with Dayco rollers many less "spares" are needed!

Thousands of shops are already running with many thousands of Daycos; in every size, in every position, on all the presses made. And they continue to buy Daycos! Dayco Rollers have now become the leader in the business!

Their cost? It's a little more. But Daycos outlast all other types by at least 4 times over! And, then when a Dayco Roller finally does wear out, you can have it resurfaced for as little as $\frac{1}{3}$ its original cost.

Be SURE to specify Daycos on all NEW equipment

Plan now to have your new presses come, when they are available, equipped with only Dayco Rollers throughout. The speed at which Daycos help to maintain highest quality assures you of added satisfaction and profit.

Write, today, for complete information. Get the benefit of 11 years of outstanding roller research. Get the result of many thousands of formulations with countless synthetic materials, 40 years of technical excellence unknown to any other roller manufacturer. Write, now.

THE DAYTON RUBBER MFG. CO., DAYTON 1, OHIO

Latin-American Representatives:

National Paper & Type Co., 120 Wall Street - New York, N. Y.

Canadian Representatives:

Manton Brothers, Ltd. - Toronto - Winnipeg - Montreal - Vancouver



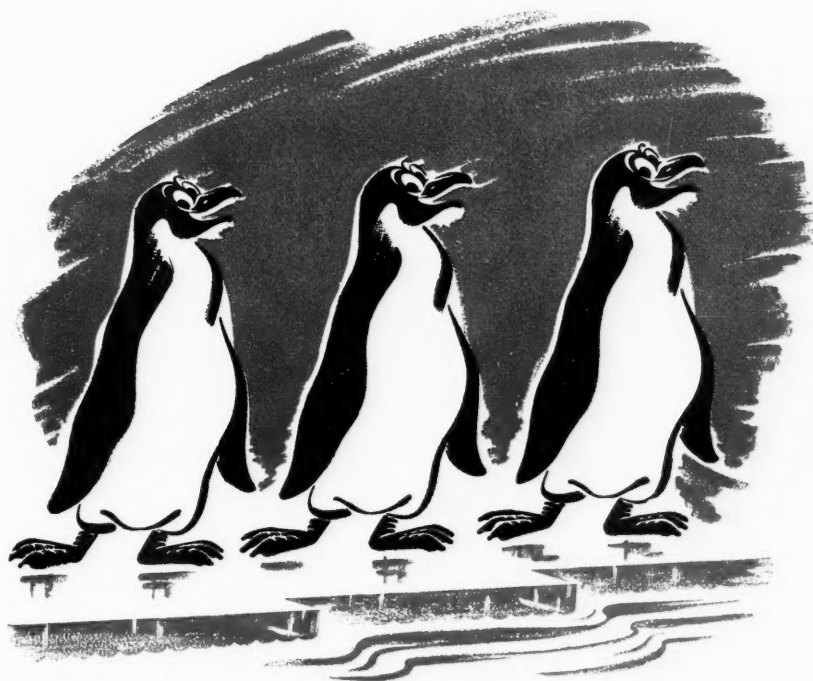
Dayco Rollers by

Dayton Rubber

The Mark of Technical Excellence in Synthetic Rubber

KEEP ON BUYING WAR BONDS

Each is tailored like his brother.
Try to tell one from another.
For a penguin it is normal,
To be proper, prim and formal.



ATLANTIC BOND IS UNIFORM

Try to tell one sheet of *Atlantic Bond* from another. Look at them, feel of them, run them through a press, and you'll find how uniform *Atlantic Bond* really is...sheet for sheet, ream for ream, skid for skid.

This, of course . . . plus the flat, even and highly printable surfaces of this genuinely water-marked paper . . . means fewer pressroom troubles, better results, and more customer satisfaction with orders that repeat and repeat.

For letterheads or business forms . . . use *Atlantic Bond*. Your printing quality will be more uniform than ever.

Eastern
CORPORATION
BANGOR, MAINE
Makers of Atlantic Bond

EASTERN MILL BRAND LINES

ATLANTIC BOND ★ ATLANTIC ANTIQUE LAID
 ATLANTIC LEDGER ★ ATLANTIC MIMEO BOND
 ATLANTIC DUPLICATOR ★ ATLANTIC MANIFOLD
 ATLANTIC COVER ★ ATLANTIC MANUSCRIPT COVER
 ATLANTIC LETTERHEAD BOX ★ ATLANTIC DUROPAKE
 ATLANTIC BOND ENVELOPES
 ATLANTIC BOND CABINET STATIONERY
 ATLANTIC BOXED TYPEWRITER PAPER
 A complete line of dependable, standardized business papers

VOLUME BOND ★ VOLUME BOND ENVELOPES
 An inexpensive, dependable watermarked
 Eastern Mill Brand Paper
 ★ ★ ★
 MANIFEST BOND ★ MANIFEST MIMEO BOND
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 The leading Mill Brand Line in the Economy Group
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Akron.....The Millcraft Paper Co.
 Albany.....W. H. Smith Paper Corp.
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 Atlanta.....Sloan Paper Co.
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 Henry D. Mentzel & Co.
 The Mudge Paper Co.
 Baton Rouge.....Louisiana Paper Co.
 Birmingham.....Sloan Paper Co.
 Boston {John Carter & Co.
 Century Paper Co.
 Cook-Vivian Company
 Von Olker-Snell Paper Co.
 Bridgeport.....Lott-Merlin, Inc.
 Bristol, Va.....Dillard Paper Co.
 Buffalo.....Franklin-Cowan Paper Co.
 Charlotte, N. C.....Dillard Paper Co.
 Chattanooga, Tenn.....Bond-Sanders Paper Co.
 Chicago {Birmingham & Prosser Co.
 La Salle Paper Company
 Reliable Paper Co.
 Cincinnati.....The Johnston Paper Co.
 Cleveland.....The Millcraft Paper Co.
 Columbus.....Sterling Paper Co.
 Dallas.....Olmsted-Kirk Company
 Denver.....Dixon & Company
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 Fort Wayne.....The Millcraft Paper Co.
 Fort Worth.....Olmsted-Kirk Company
 Greensboro, N. C.....Dillard Paper Co.
 Greenville, S. C.....Dillard Paper Co.
 Hartford {John Carter & Co.
 Henry Lindenmeyr & Sons
 Houston.....L. S. Bosworth Co.
 Indianapolis {Indiana Paper Company
 MacCollum Paper Company
 Jackson, Miss.....Townsend Paper Co.
 Jacksonville, Fla.....Jacksonville Paper Co.
 Kansas City.....Birmingham & Prosser Co.
 Little Rock.....Arkansas Paper Company
 Los Angeles.....Carpenter Paper Co.
 Louisville.....The Rowland Paper Co.
 Macon, Ga.....Macon Paper Company
 Manchester, N. H.....C. H. Robinson Co.
 Miami.....Everglade Paper Company
 Milwaukee.....Wisconsin Paper & Products Co.
 Minneapolis.....Stilwell-Minneapolis Paper Co.
 Mobile, Ala.....Partin Paper Co.
 Monroe, La.....Louisiana Paper Company
 Muskogee.....Muskogee Paper Co.

Nashville.....Bond-Sanders Paper Co.
 Newark.....Central Paper Co.
 New Haven...Whitney-Anderson Paper Co.
 New Orleans.....Alco Paper Co., Inc.
 Berman Paper Corp.
 New York {Forest Paper Company
 Majestic Paper Corp.
 Milton Paper Co.
 A. W. Pohlman Paper Co.
 Oakland.....Carpenter Paper Co.
 Omaha.....Field Paper Co.
 Orlando, Fla.....Central Paper Co.
 Philadelphia {Molten Paper Company
 The J. L. N. Smythe Co.
 Pittsburgh.....General Paper and Cordage Co.
 Portland, Me.....C. H. Robinson Co.
 Portland, Ore.....Carter, Rice & Co. of Oregon
 Providence, R. I.....Narragansett Paper Co.
 Richmond.....Virginia Paper Co.
 Roanoke, Va.....Dillard Paper Co.
 Rochester.....Genesee Valley Paper Co.
 St. Louis.....Shaughnessy-Kniep-Hawe Paper Co.
 St. Paul.....E. J. Stilwell Paper Co.
 San Antonio.....Shiner-Sien Paper Co.
 San Diego.....Carpenter Paper Co.
 San Francisco.....Carpenter Paper Co.
 Savannah.....Atlantic Paper Company
 Seattle.....Carter, Rice & Co. of Washington
 Shreveport.....Louisiana Paper Co.
 Springfield, Mass.....Whitney-Anderson Paper Co.
 Stamford, Conn.....Lott-Merlin, Inc.
 Tallahassee.....Capital Paper Co.
 Tampa.....Tampa Paper Co.
 Texarkana, Ark.....Louisiana Paper Co.
 Toledo.....The Millcraft Paper Co.
 Trenton.....Central Paper Co.
 Tulsa.....Tulsa Paper Company
 Waco, Texas.....Olmsted-Kirk Company
 Washington, D. C.....Virginia Paper Company
 Wichita.....Southwest Paper Co.
 Worcester.....Butler-Dearden Paper Service
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Monterrey, N. L., Mexico.....Carpenter Paper Co.

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MANIFEST BOND ONLY is also sold in New York City by
 Henry Lindenmeyr & Sons, Merriam Paper Co. and George
 W. Millar & Co., Inc.

RECOGNITION *of* ACHIEVEMENT



for the **5th** time (Jan. '45)

Five times now in less than three years, the War Department has cited our organization for sustained outstanding production achievement worthy of the Army-Navy "E" Award.

When we receive honorable discharge from Government service our organization will just as enthusiastically and efficiently return to manufacturing the high quality line of equipment which for more than a century has consistently won the acclaim of the printing and publishing world.

4th JUNE, 1944

3rd NOVEMBER, 1943

2nd MAY, 1943

1st AUGUST, 1942

*Back the Invasion
Buy more War Bonds*

R. HOE & CO., INC.

910 EAST 138th STREET, NEW YORK 54, N. Y.

BRANCHES: CHICAGO • BOSTON • BIRMINGHAM • SAN FRANCISCO

Please Mention THE INLAND PRINTER When Writing These Advertisers

23

INVESTIGATE the economies of rubber and plastic plates made on an ACRAPLATE PRESS



Many firms are taking advantage of the economies of printing with rubber or plastic plates. This modern plate-making method makes possible these many advantages:

- Elimination of standing forms and the necessity of tying up money in metal. Resinous mats can be stored indefinitely and in one-quarter the space of metal.
- Savings in make-ready and ink.
- Higher press speeds and less wear on the presses.
- Reduced chance of offset and no embossing.

A FEW ACRAPLATE ENGINEERING "FIRSTS"

- 1 Rugged Side Plate Design.
- 2 Large Diameter Rams.
- 3 Industrial Type Rotary Vane Hydraulic Pumps.
- 4 Positive Fingertip Control of Pressure.
- 5 Adjustable Gib Guides for Moving Platen.
- 6 Ball-Bearing Rolling Plate for Work.

It's not too early to write for complete details and specifications.

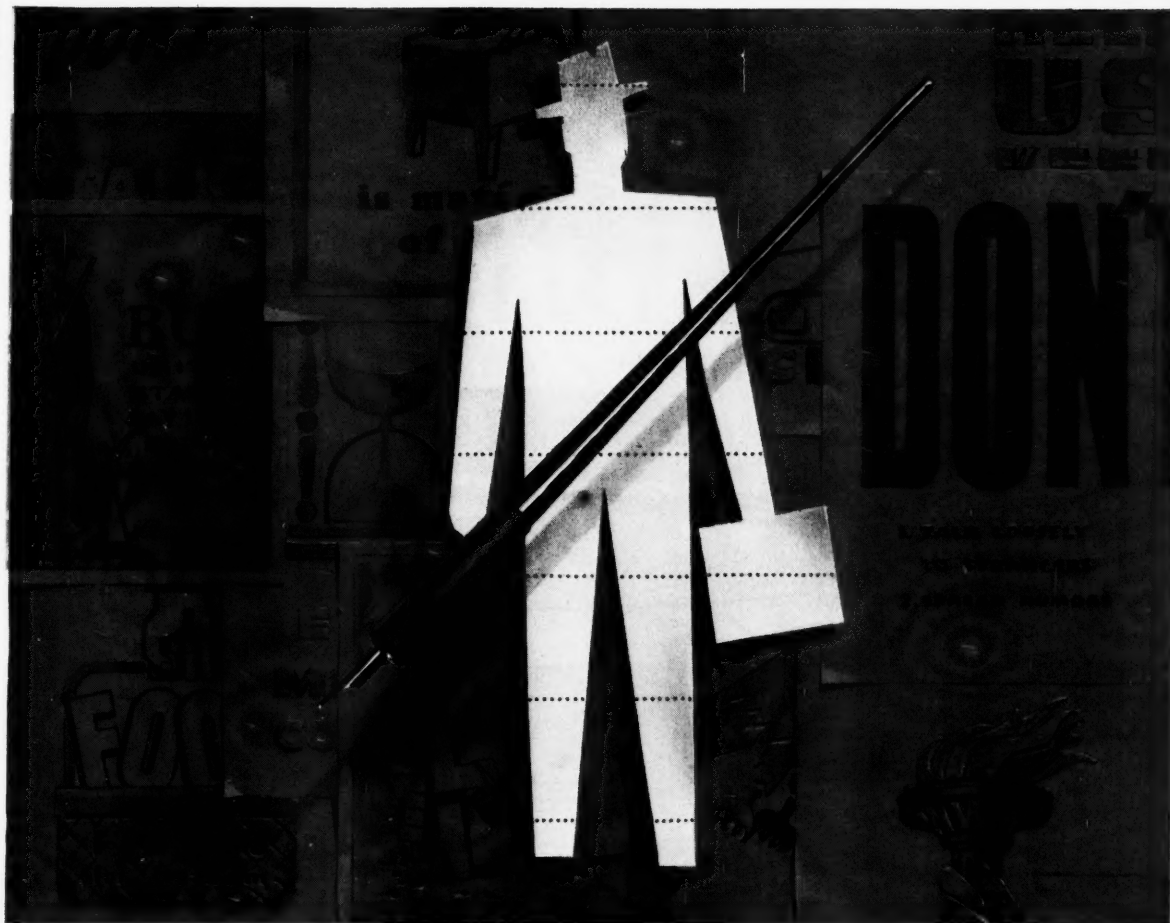


504 Woodward Ave., Buffalo 17, N. Y.

MEAD
papers

NATIONALLY-DISTRIBUTED

ALA.: Partin Paper Co.; Sloan Paper Co.
ARIZ.: Blake, Moffitt & Towne; Zellerbach.
ARK.: Roach Paper Co.
CAL.: Blake, Moffitt & Towne; Commercial Paper Corp.; General Paper Co.; Zellerbach.
COLO.: Dixon & Co.
CONN.: Rourke-Eno Paper Co.; John Carter & Co.
D. of C.: R. P. Andrews; Barton, Duer & Koch; Stanford.
FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.
GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.
IDA.: Blake, Moffitt & Towne; Zellerbach.
ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Swigart Paper Co.; James White; Zellerbach.
IND.: Central Ohio; Century Paper Co.; Diem & Wing; C. P. Lesh; Crescent Paper Co.
IOWA: Carpenter Paper Co.
KAN.: Central-Topeka.
KY.: Louisville Paper Co.
LA.: Alco Paper Co.
ME.: Arnold-Roberts; C. H. Robinson.
MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.
MASS.: Arnold-Roberts; Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Cook-Vivian; Paper House of N. E.; Storrs & Bement Co.; Whitney-Anderson.
MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.
MINN.: John Boshart; General Paper Corp.; Stilwell-Minneapolis Paper Co.; E. J. Stilwell.
MO.: Acme Paper Co.; Birmingham & Prosser; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.
MONT.: Carpenter Paper Co.
NEB.: Carpenter Paper Co.
N.J.: Bulkley, Dunton & Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons.
NEW YORK CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Dunton & Co.; Canfield Paper Co.; M. M. Elish & Co., Inc.; Forest Paper Co.; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold-Gould, Inc.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Goulard-Plehn; Willmann Paper Co.
NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith; Union Paper & Twine.
N. C.: Dillard Paper Co.
OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co.
OKLA.: Carpenter Paper Co.; Tulsa Paper Co.
ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.
PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuykill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong; H. A. Whiteman & Co.
R. I.: John Carter & Co.; Narragansett Paper Co.
S. C.: Dillard Paper Co.
TENN.: Bond-Sanders Paper Co.; Clements Paper Co.; Sloan Paper Co.
TEX.: L. S. Bosworth Co., Inc.; Carpenter Paper Co.; C. & G. Paper House; Clampitt Paper Co.
UTAH: Carpenter Paper Co.; Zellerbach.
VA.: Old Dominion Paper Co.; Cauthorne Paper Co.; Richmond Paper Co.; Dillard Paper Co.
WASH.: Blake, Moffitt & Towne; Carter, Rice & Co. of Wash.; Zellerbach.
WIS.: Bower Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.



THE FUTURE IS A DOTTED LINE

A vital, after-the-war force — perhaps *the* vital, after-the-war force — will be *salesmanship*, printed and personal. For only by selling what we are capable of producing will production be maintained . . . and what we produce, consumed.

But salesmanship doesn't just appear. It must be planned, practised, and perfected. And *now* is the time to do that . . . now, when so many things must be sold to so many people. War Bonds. War work. Salvage. Conservation. The dynamite of inflation. By helping Uncle Sam sell today, we can improve our salesmanship for tomorrow. The future is a dotted line.

THE MEAD CORPORATION



"PAPER MAKERS TO AMERICA"

U. S. War Savings Bonds: Still the Best Buy in Paper Today!

Mead Papers, including the Mead, Dill & Collins, and Wheelwright lines, will be better selling tools after the war than they *ever* were before. "Paper Makers to America" is seeing to that. Through its laboratory experiments and continual research, it is formulating plans for the best buy in paper tomorrow.

★ ★ ★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text; and De & Se Tints.

THE MEAD SALES COMPANY, 230 PARK AVENUE, NEW YORK 17 • SALES OFFICES: MEAD, DILL & COLLINS, AND WHEELWRIGHT PAPERS • PHILADELPHIA • BOSTON • CHICAGO • DAYTON

When Writing to Advertisers Please Mention THE INLAND PRINTER

Booklets, too, must be planned



This planning includes a new and improved electric iron . . . one without the familiar cord . . . in fact, most home-appliances are now in the process of being improved—on paper.

When the day arrives for these new designs to come on the market, new and improved qualities of paper will be ready to help advertisers describe and illustrate them to the very best advantage.

There are plans for Hamilton* Text and Cover papers, for instance, which will make them more than ever "good papers for good business." They will set new standards of printability and visibility for folders, booklets, and catalogs. Ask your Hamilton merchant.

W. C. Hamilton & Sons, Miquon, Pennsylvania. . . . Offices in New York, Chicago, and San Francisco.

HAMILTON PAPERS

* Among Hamilton Papers, a famous mill-brand family, are included such popular individual brands as Hamilton Bond, Hamilton Bond Script, Hamilton Offset, Hamilton Ledger, Hamilton Mimeo Bond, Old Treaty Bond, Weycroft Cover, Kilmory Text & Cover, Victorian Text & Cover, Andorra Text & Cover.



technical illiteracy *and buggy whips*



TIME WAS when some thought it unnecessary for men in the business office to concern themselves with the technical “mysteries” of mechanical production. Nor was it considered wholly relevant for the craftsmen in the plant to understand front office problems.

Not so, now! That printing organization is smoothest running which knows enough of the technical details to be as-

sured of the best equipment for its specific needs; to keep its mechanical staff in tune with the front office; to see that the proper standards are maintained in each; and to educate its advertisers in the requirements of changing techniques.

Our interest lies in the composing-room—the key to successful printing production. Your Linotype Production Engineer is ready to help.

Linotype Caslon Old Face

“TO BE OR NOT TO BE” Means “Buy Bonds!”



HUNTERS, their mounts and hounds on the chase are reproduced from an original water color painting. Used for a direct mail insert, Moebius Printing Company, Milwaukee, Wisconsin, printed it letterpress in six colors and gold.

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THE INLAND PRINTER

THE LEADING BUSINESS AND TECHNICAL JOURNAL IN THE PRINTING AND ALLIED INDUSTRIES • PUBLISHED BY TRADEPRESS PUBLISHING CORPORATION • J. L. FRAZIER, EDITOR

March, 1945

Find Cooperation Best Course In Dealing With Manpower Officials

● SEVERAL THINGS have appeared in the news columns during the past month concerning the growing esteem in which the printing industry is held by Government officials, all of which affect the continued supply of manpower in the graphic arts.

A month ago, *THE INLAND PRINTER* featured the need on the part of printers to convey to the various regional, area, and local agencies of the War Manpower Commission factual data concerning the important part that the printing industry has played in the war effort. Authorities in the graphic arts were quoted to the effect that without products of the printing press the war could not be conducted. It was argued that manpower in the graphic arts is essential to the successful prosecution of the war effort.

Recommendations were made that those printers who are operating shops affected by the various WMC orders to transfer male employees to plants engaged in producing war materials, should visit their respective local offices of the United States Employment Service and lay before the managers thereof the difficult conditions under which printing establishments are operating.

LOCAL MEN WILL HELP

This course of action was advised in the belief that the USES local managers, who have discretionary powers with respect to modifying the decrees of the WMC, would be reasonably disposed toward such approaches by printers.

Confirmation has been received by the management of *THE INLAND PRINTER* from numerous sources that such a program is the wisest under

present conditions: to win approval of the officials who are in charge of manpower transfers rather than to oppose them.

As a result of conferences held by leaders of the printing industry with leaders of the WMC in various regions and areas during the past month, the pressure for transfer of workers from the printing industry to other war industries is being removed to a degree.

In some areas the printers have enlisted aid from the United States departments, high officials of which have come to the front in behalf of printers both with letters and in person.

GPO BACKS UP PRINTERS

The Government Printing Office has also become concerned in some instances where printers have notified the purchasing agents and the branch offices in the various cities that because of WMC orders reducing manpower, the production of essential printing for war purposes must be curtailed.

Currently, both the United States Navy and the GPO are announcing their plans to award certificates of merit—comparable to the Army-Navy "E" awards—to printers who devote the major part of their productive capacities to printing to aid the war effort. The announcement of such plans to reward merit, and the publicity given to the plans are having their effect in glorifying the printing industry and raising it to higher values in appraisals of Government officials.

In the Chicago area, the orders for the transfer of 10 per cent of the male employees from printing

plants to war plants have been modified to some degree because of the character of the business and the records of war work done in certain plants.

In another city, one employing printer who specialized in printing educational literature was considered as "essential" more because of printing wrappers for toilet paper used in the war effort than because he produced educational literature. This report comes from Pennsylvania, where skilled printers have been released to work in steel mills and other war plants. An impatient employing printer, writing to *THE INLAND PRINTER* about the experiences of one worker, said:

"A man, until recently employed in a war plant, said that there were at least two men for each job in progress. He, being duly employed, stayed there two weeks or more until he could not stand it any longer. He went AWOL because he did not like to stand around. He had done nothing but had been conducted by another do-nothing about the plant, seeing the other people work. This would touch upon the question of helping war production. Nobody was being hurried and there was absolutely no haste or vigor about the materials being produced."

"DE-SKILLING" OFFENDS LABOR

Labor leaders in the Chicago area have opposed the WMC plan to "de-skill" men of the various industries, including printing, by assigning such skilled men to jobs where only unskilled labor is needed.

One labor leader publicly stated that the WMC was failing to do its duty in not publicizing the names

of war plants where absenteeism is causing production schedules to fail.

Statistical records as quoted by the labor leader show that it is not new employees that the war plants need but they need a better system of keeping their regular employees on the war jobs assigned to them. Following that publicized statement of the labor leader, not so much has been said about the "de-skilling" process and shortage of help in war plants in the Chicago area.

One of the suggestions being made in industrial circles is that the WMC should institute a plan by which the skilled men who now work a normal work-week in their own industry should enlist on a part time basis each day, or otherwise, at some war job. Some individuals are said to be working on this basis, but no public appeal to institute the practice generally has been made. One very prominent printer in Chicago is advocating this plan, and others agree with him that it has merit.

WHAT ABOUT OFFENDERS?

The Chicago Association of Commerce has surveyed the whole industrial situation by which unclassified industries and businesses are to transfer 10 per cent of their male employees to war production. A recent comment follows:

"One great problem in this program is trying to protect many companies which comply with manpower regulations from suffering unnecessarily large cuts because of the companies which believe that they can 'get by' by ignoring the regulations. This is important because the extent to which violators can be punished has never been tested, has never been confirmed by legislative action, and is questioned by many employers.

"Furthermore, the War Manpower Commission, like any other employer, has difficulty in finding enough manpower to enforce its regulations with those sanctions it does have, such as giving the violators adverse publicity, and issuing statements of availability to their employees."

THE INLAND PRINTER advises that an intelligent cooperation with the WMC is the better course to pursue. Local manpower officials, being in a better position to judge the essentiality of a particular plant than the Federal officials are, will cooperate better if salesmanship rather than threats is used by the printer seeking relief.

PRINTERS' GROUPS SHOW POWER IN DRIVE TO KEEP PARITY OF PAPER DISTRIBUTION

● WITHIN TWO WEEKS in February more than 4,000 telegrams were sent to the War Production Board in Washington by commercial printers protesting against the WPB's reported departure from the principle of impartial proportionate allocation of pulp for the manufacture of the various kinds of paper products. It was a definite, convincing demonstration that when printers and those allied with them in business want to concern themselves, and make their influence felt about a

their rights, if and when they are threatened with loss of printing papers by the influence of newspaper consumers who wanted more than their share of the pulp. As evidence of the newspaper publishers' concern that printers are waking up, an item appeared in *Tide Newsletter*, (February 16) as follows:

"Now the American Newspaper Publishers Association is contesting some pretty determined lobbying by printing houses which want paper cuts, if any, applied equally to all

kinds of paper. The ANPA is collecting evidence from all major cities, in preparing to show Washington how newspapers have supported the war effort. It is also telling its members of War Production Board assurance that no second-quarter cuts will be required."

The Galley Proof, house magazine of the Graphic Arts Association of Illinois, referred to the flood of telegrams from printers protesting strongly against proposed favoritism to be shown to newspapers and the remark about the newspapers being promised that there would be no cut. It commented: "We also hope no cuts will be required."

The Wall Street Journal, in its issue of February 23, printed a lengthy article on page 1 concerning the printers' fight to maintain parity. In part, it said:

"Commercial printers who have been profitably licking wartime shortages to turn out 20 per cent more business

with 25 per cent less paper, now find themselves involved in a feud within the graphic arts industry. . . .

"The dispute revolves around how to split the diminishing supply of paper among all newspapers, magazines, the book publishers, and the printing houses. The printers' wartime success story makes them a prime target. . . .

"The WPB rations paper by the weight rather than by yardage. So the commercial printers have solved much of their raw material problem by the expedient of using lighter stock and thus increasing the yardage. To a considerable extent magazine and book publishers have been able to stretch their rations in the same way.



This certificate of the Government Printing Office will recognize fine war service of printers. In two colors, 14- by 18 3/4-inch award is stamped in gold to form a blue and gold medallion of Franklin

controversial question, they know how to do it.

So convincing were the telegraphic protests, induced by urgent recommendations of the Joint Council on Government Relations of the Commercial Printing Industry, plus the influences of the United Typothetae of America, multiplied by the activities of graphic arts groups in three or four score of printing centers, that *The Wall Street Journal* devoted a long article to the fight of the commercial printers for impartial allocation of pulp for users of all kinds of paper and no restrictions on the use of newsprint.

Moreover, the newspapers became cognizant of the power back of the pressure of the printers to fight for

"But the newspapers, now arguing with the WPB against sharing new paper cuts with other printers, generally have not been able to effect similar economies. They are stuck with their standard 32-pound newsprint despite attempts to use lighter weight paper. So the newspapers maintain that other branches of the graphic arts industry are better able to bear the brunt of new quota cuts almost certain to be imposed for the coming quarter.

"They also would like the WPB to prohibit magazines and commercial printers from resorting to newsprint in their search for lighter paper.

"The commercial printers retort that doing so much essential work, they should not be singled out for any special reduction."

In commenting about the pressure that was brought to bear upon WPB in favor of newspapers at the expense of commercial printers, the United Typothetae and the Joint Council in a combined statement to the printing trade said that they would not be serving the commercial printers if they did not anticipate a danger, and take action to forestall it.

The joint statement refers to the disclaimer issued by Benton Cancell, deputy director of the Forests Products Bureau of WPB, that there was not any intention on the part of WPB of any "discriminating among the various paper using industries."

"For the benefit of those who are not accustomed to think in political terms it should be pointed out that the vigorous protest from commercial printers and from some of their congressmen has given an effective support to those forces in the WPB who wish to uphold the principle of parity," reads the joint statement. "Printers who brought the matter to the attention of congressmen for action, need not feel abashed at the fact that their congressmen were assured that no discrimination was in the offing. This is exactly the answer we hoped your representatives and senators would obtain."

In view of the planned merger of the Joint Council and UTA into a strong, industry-wide, nation-wide commercial printers' organization to be known as the Printing Industry of America, observers regard it as smart business on the part of the two organizations to thus demonstrate their combined power.

"Meanwhile," said *Advertising Age* reporting from Washington in a recent issue, "the newspaper industry advisory committee had a two-day session, much of it devoted to reaffirming its stand that no further reduction of the newspaper quotas

should be ordered merely to appease other types of publishers who will suffer from the second quarter paper famine.

"The committee is understood to have submitted an elaborate presentation to Colonel J. Hale Steinman, director of the printing and publishing division, arguing that the book publishers and the commercial printers have fared well as a result of appeals, grants, and other advantages in the paper crisis. . . The newspaper industry presentation was directed at the book industry and commercial printers."

The manner in which all printers were stirred in printing centers of the United States to fight for parity is typified by the message on the first page of *The Imprint*, house organ of the New York Employing Printers Association, February 12.

"If you have not already phoned or wired J. A. Krug, Chairman, WPB; Harold Boeschstein, Vice-Chairman, WPB, (both in Washington); Senators Mead and Wagner and your congressmen to protest the proposed WPB prohibition of use of newsprint by all commercial printers and the resultant upset of principle of parity, as requested by President Oakley of our association, in his letter to you of February 7, please do so at once. Make this your first job today. Be sure to send a copy to association headquarters."

An editorial comment of *THE INLAND PRINTER* might be that commercial printers are waking up to a realization of their big cooperative pressure power. More power to them, cooperatively and unitedly!

★ ★

Illustration on the Cover

Symbol of the great diversity of demands made on paperboard by wind, water, and wear is the compass illustration on our cover. The four-color illustration was prepared by N. W. Ayer & Son, Philadelphia, for Wyandotte Chemicals Corporation, Wyandotte, Michigan, through whose courtesy we were permitted to use the four-color plates.

The firm's advertising problem is more complex than is that of the average advertiser, as Wyandotte Chemicals are used in the making of products which are sold in an entirely different form to the consumer, such as the caustic soda and soda ash used for paperboard.

The very effective illustration is teamed with equally effective copy on the toughness of paperboard as a global traveler—"tough enough to swim supplies through foaming surf and to land on beach-heads beside the Marines!"



"Advertising" supports

our present standard of living through making possible the distribution of the products of large scale manufacture," said Professor Robert W. Jones, of the University of Washington, in a talk on advertising after the war.

"Advertising also is the only efficient way of introducing new and improved products to the public. Business today is conducted on faith, a practice that advertising has fostered through a long history of willingness to back up claims made. Advertising furnishes us with our reading matter in magazines and newspapers at a price which wouldn't buy the paper in a copy. Too, it saves the time of the shopper.

"Yes, the consumer pays for advertising, but so does he pay for all of the other expenses of manufacture. If Coca Cola were not advertised, and it is one of the most widely advertised products, the resulting saving might add a few drops to each bottle of Coca Cola."

Jones mentioned generally accepted causes of unemployment and suggested that advertising has done and can do much to combat each one. About seasonal unemployment, he remarked that advertising has the power needed to change or extend seasonal demand to make a more uniform load through all seasons. Seasonal supply, he said, could be tempered by advertising's promotion of new industries that use the seasonal crops, such as plastics from the surplus farm products.

"Technological unemployment is in only a very limited sense a reality," he suggested. "New industries and new jobs have been created by each advance which many times multiplied the total jobs existing. Advertising aids in the transfer of workers from an overcrowded industry to a new and expanding one. Casual unemployment? Advertising drafts labor to places where it is needed.

"Cyclical unemployment," he added, "is alleviated where advertising aids an industry in keeping full employment by acquainting the public with new products."

Veteran With Physical Handicap Can Still Be Producer

Our humane obligations and future

economic soundness both call for

adapting plant conditions to fit in disabled man so that he can pull his share • *By Harold R. Wallace*

KNOW WHAT a "basket case" is in medical terminology? It is used to describe a person who has both arms and both legs amputated by surgery or accident.

The term was made horribly real shortly before the present war when Dalton Trumbo wrote "Johnny Got His Gun," that Arch Oboler adapted as a radio play with Jimmy Cagney acting the part of such a person—a veteran of World War I who had also lost his power of speech when his jaw was shot off—and was lying in a hospital "alive" but as helpless as a beef roast, twenty years after the Armistice was signed.

MANY HANDICAPPED MEN

There have been no basket cases in World War II—it seems that a man who is so badly injured as to require amputation of all his limbs is almost certain to die before our fast-moving medics can get him to expert medical and surgical care. Several thousand men have lost at least one arm or leg, and of these, several hundred have lost two limbs, and there are at least two cases on record where men lost three limbs.

A returning veteran won't make a very good pressman with even one artificial arm. But those two veterans who have lost two legs and one arm could still do a perfect job of proofreading, provided their education and eye-sight were up to par.

In addition to the thousands of men being discharged because of serious amputations, there are other thousands coming back with other types of handicaps, ranging from the loss of one finger to total blindness, deafness, or the loss of speech.

MUST BE PRODUCTIVE

We can't afford to feed all of these men unless we can train them to hold *productive* jobs in industry. Preparing for the necessary training program for the successful rehabilitation of all these men is a civilian duty. Upon how well we perform that duty rest our own chances for future prosperity.

There are two points we must remember right from the start in our planning for this training program. Most important is the point that nothing will be gained if we place these handicapped men in "made

work" positions. The second point is that the very day a handicapped man finishes his training and goes to work on a productive job, he is for all practical purposes no longer a handicapped person so far as industry is concerned.

NOW IS TIME FOR PLANNING

To make certain that we will do an efficient job on this rehabilitation, we should sit down *now* and sketch out a rough program. The simpler we can make it the better, because few of us will expend the necessary effort to make a complicated program work.

Okay, what are the component parts of a good program?

We must put into operation the necessary machinery to remain in touch with the men while they are in the service.

We must know the complete ropes of hospitalization.

We must keep separation regulations in mind, and know what the veterans' rights are.

We must have made the proper arrangement for job analysis, medical and psychiatric examinations, and aptitude tests.

We must set up training programs—both for the veterans and for the foremen and workers.

We must keep all these plans simple.

KEEP IN TOUCH WITH MEN

Your own instinct will be the best guide in setting up a program for keeping in touch with the men while they are in service. But this is one of the most important parts of our rehabilitation program.

Being of draft age myself, with hundreds of personal friends and acquaintances serving all over the world, I know of the strong forces which are working to divert these young men into new industries and new occupations when they return. And I shudder to think of the shape the graphic arts industry will be in unless we offset these forces.

Most of the men hope to get into business for themselves after the war. "That's where the real money is," they say, and unless you can convince them that they have brighter futures in working for you than for themselves, you'll have too few workmen and too many competitors

for a number of years after the war. You *must* keep in touch with them and make them believe in you or they won't be back.

If you have a large number of former employes in service, you will find that some sort of amusing, newsy, duplicated bulletin will form a sufficient bond between you and most of them. It will strengthen that bond if you will have a regular program of writing personal letters to them.

Some men you intend to have back after the war in spite of hell and high water. You'll work full time making friends of those men. And if you act natural, the problem will not be difficult. Treat them like friends who are taking care of a dirty, tiresome, difficult job which you can't do for yourself, and they'll remember you when it is over. Keep your letter writing on a regular schedule.

WORK WITH HOSPITALS

By thus keeping in touch with the men—and with their families—you will know when they are hospitalized and when they become unfit for further military duty and are in line for discharges, and can set your rehabilitation machinery in motion before big industry grabs your men.

This machinery should be set in motion while the men are still in the hospital. Several large firms, among them Northrop Aircraft and Arma Corporation, have set up regular departments in convalescent hospitals, designed to tie in with the physiotherapy program of those hospitals.

DO ACTUAL PRODUCTION

In these departments, under the supervision of an occupational therapist, a physician, and a training instructor, the hospitalized men are taught operations designed to improve and to strengthen the action of stiff joints and injured muscles. They work on light assembly operations which will be incorporated into the actual product, and as soon as they go on a productive basis are paid the same rate as others working in the plant on the same type of work.

Some such plan as this could be worked out by local printers' associations to prevent prewar printers

HELPS WITH PRIMARY TRAINING

While the men are still hospitalized, an analysis of the physical requirements for the occupations in your plant should be made. In making a survey such as this, Westinghouse Electric and Manufacturing Company discovered that 83 per cent of the occupations could be held successfully by persons having only one eye, 82 per cent by deaf persons, 19 per cent by men who have only one leg.

When this survey has been made, a chart such as the one reproduced here can be worked out, covering all occupations in an individual plant. This chart should be worked out by someone in charge of the personnel work in conjunction with a good physician, and should be much more complete than the one reproduced here, which is intended merely to stimulate thought.

CHART IS FLEXIBLE GUIDE

In no event should this chart be considered an absolute rule for the value of a man with any given handicap. The temperament of the man has a great deal more to do with his ability to perform an operation than his physical handicap does. For that reason, the chart should be a flexible guide—a starting point in the search for a job he can fill.

If all handicapped persons are properly placed in accordance with the findings of the job analysis, there will be no necessity of supplying extra safeguards or extra facilities to aid them in performing their duties. But it is possible that even greater benefits can be gained from the handicapped men as well as from normal workers if jobs are broken down into subdivisions which give an opportunity for specialization. While this plan cannot be followed extensively in the average commercial printing plant, it is neverthe-

Let us say that the handicapped veteran has been released from the hospital and has come to your plant seeking employment. What should the procedure be from that point?

In the most plants, it has been discovered that the most effective method is to have an executive of the firm greet the veteran before he

In the course of the employment interview, tests should be made to determine the veteran's aptitude for mechanical operations, color perception, artistic ability, finger dexterity, and also any other aptitudes which might effect his placement to best advantage.

These aptitude tests can be in simple form for the small shop, or in the more complicated form which

[illegible]

Chart showing how various injuries handicap a man in performing various printing plant occupations

is turned over to the personnel department for his employment interview. The executive spends sufficient time with the veteran to make him feel that he is definitely wanted as an employee, and to give him an opportunity to relax and feel at home.

If the executive does an effective job of greeting the veteran, more satisfactory results will be obtained in the employment interview and examinations which are to follow.

After the veteran has been welcomed, he is turned over to the employment department for his employment interview, aptitude tests, medical and psychiatric examinations, and preliminary instruction in the occupation chosen.

NOW WE USE THE CHART

It is in the employment interview that the job analysis chart mentioned above shows its true worth. Using this chart as a guide, but as a flexible guide only, the employment department can follow through with aptitude tests and medical examinations, and place practically every man in a job in which he can be happy and productive.

has been developed by the Waverly Press, a large Baltimore plant. By means of these tests, which have been developed by the personnel department at Waverly over a period of ten years, an adequate basis has been reached for the selection of all personnel for proofreading, keyboard operation, hand composition, presswork, and bindery operations.

TESTS IMPORTANT IN LARGE PLANT

In the small plant, where it is a simple matter to transfer an employee from one type of work to another and where it is possible to watch closely the progress of the men, aptitude tests are not so important. But in large plants it costs money if we fail to hit the bullseye in placing a man most efficiently on the first attempt.

As we have mentioned before, it is the policy of the War and Navy Departments to withhold medical histories of the men who are given medical discharges. This makes it necessary for the employer to make his own arrangements for thorough physical examinations for the men before they are employed.

The best plan, unless a plant is of sufficient size to employ a staff physician, is to keep in touch with the local veterans' agencies, many of which are setting up clinics and medical associations for the specific purpose of channeling men back into industry. In many cases these agencies have agreed to examine veterans without any charge.

EXAMINATION IS A MUST

This pre-employment examination should be very thorough, for the protection of both the employer and the veteran. If practical, a psychologist or a psychiatrist should also be consulted. If the veteran objects to having such an examination made, you must convince him that it is for his own good.

It is important that these handicapped veterans receive the correct treatment from their foremen and their fellow workers right from the start. In general this treatment should be exactly the same as that accorded the able-bodied workers in the same department. The same schedules of working hours and the same production standards should be followed, at least until the men have had ample time to prove that they are unable to hold the pace.

When convinced that the men will never be able to hold to established production standards, some way out must be found. The cure is *not* in leaving them on the job alongside able-bodied men and setting up different, more lenient standards for them, because that would lower the morale of the entire department and cause the handicapped veterans to lose their self respect.

Rather, the cure is in transferring the handicapped person to an occupation within his physical possibility, or in breaking down the operation into sub-operations, some of

which can be performed efficiently by the handicapped man.

His fellow workers must be taught that the man is not truly handicapped in his work, so that they will not offer to do certain portions of his work, thus lowering the man's faith in his ability and ultimately causing him to become worthless both to himself and his employer.

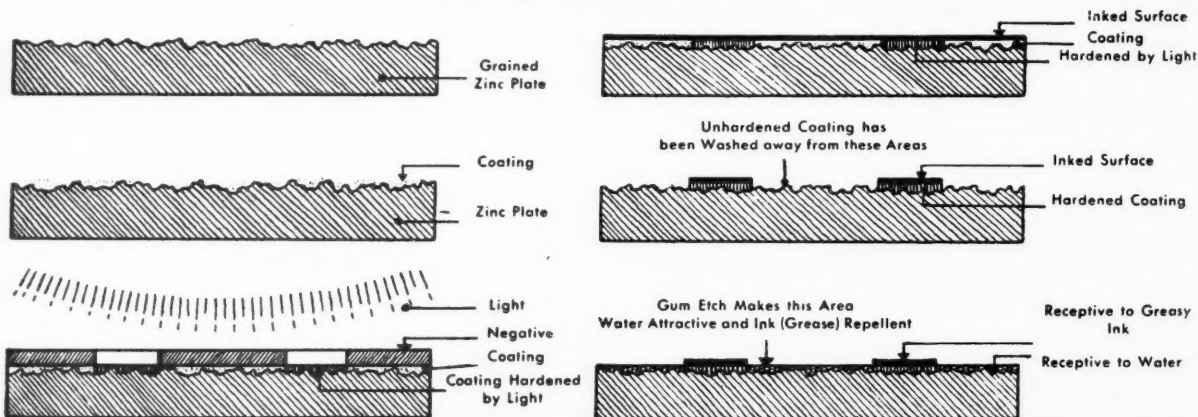
Training of the handicapped veteran is a comparatively simple matter. To begin with, many of these men will already have been trained in some branch of the graphic arts. In many of these cases the problem will be merely one of placing the man on a job in which he can use the experience gained before the war or while he was in the service.

Most of the others can easily be trained on the job. Where it is desirable to train a man under conditions offering better facilities, the vocational schools are available, and some very aggressive effort can be expected on the part of employing printers and the National Graphic Arts Education Association in setting up even more complete schools.

JOBS MUST BE PERMANENT

A final word of caution will not be amiss. Let us remember that practically all of these men will be handicapped for the rest of their lives. Whether we want to or not, we must see that they are able to earn a living for many years. If we put them into productive work and *keep* them there, this will be easy. But if we expect to dump them after the war-time hysteria has died down "because they can't pay their own way," there will be serious trouble during the next few years.

STEPS IN MAKING AN OFFSET PLATE



Simplified description of steps in making an offset plate. This was the centerpiece of an advertising insert produced by the Copifyer Corporation, Cleveland lithographer, to explain the mysteries of platemaking to prospects and customers. Other side of the insert carried a beautiful subject in color

Photographing Legal Tender

In its *Bulletin for the Graphic Arts*, Eastman Kodak Company repeats the warning that ignorance of the law is no excuse for reproducing subjects the reproduction of which is forbidden.

The penalty for photographing or using photographic copies of the following is either imprisonment or a fine, or both.

1. Obligations or securities of the United States Government, such as bonds, certificates of indebtedness, National Bank currency, coupons, United States notes, Treasury Notes, gold certificates, silver certificates, fractional notes, certificates of deposit; bills, checks, or drafts for money drawn by or upon authorized officers of the United States; coins or money in any form; Internal Revenue stamps, (if it is necessary to copy a legal document on which there is a cancelled revenue stamp, this may be done provided the reproduction of the document is performed for lawful purpose); stamps and other representations of value, of whatever denomination, which have been or may be issued under any Act of Congress. (Regulations for philatelic use should be known.)

2. Adjusted Compensation Certificates for World War Veterans.

3. Automobile licenses; drivers' licenses; automobile titles. (In certain states only.)

4. Obligations of any foreign government, bank, or corporation.

5. Copyrighted material of any manner or kind.

6. Naturalization papers.

7. Certificates of citizenship.

8. Passports.

9. Licenses issued to amateur radio operators.

10. Immigration papers.

11. Draft cards.

UTA office
Harold W.
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UTA officers for 1945, left to right: In front, President Harold W. Hill, Cleveland, Ohio, and James Cockrell, past-president, Tulsa, Oklahoma. Back: Vice-presidents Fred E. Little, Wilmington, North Carolina; Arthur A. Wetzel, Milwaukee, Wisconsin; Harry Ambrose, Nashville, Tennessee. Treasurer Donald Boyd, Huntington, West Virginia.



Mechanical staff of "Stars and Stripes, Mediterranean" with its plaque. Back, left to right: Sgt. Bill Giganta; S/Sgt. Ed. Sevensky; S/Sgt. Ed. Rossman; M/Sgt. I. Levinson; Cpl. H. Han; Sgt. N. Jackson; Pfc. M. Kennedy. Seated: Sgt. John Brooks; Cpl. Joe Lucas; Sgt. B. Vintalora; Sgt. M. Kroll; Pfc. Alton Jones; Sgt. S. Orgel.



Rollin Mead (left) was presented with scroll on completing 36 years of service on UTA headquarters staff. Ray Blattenberger makes the presentation.

Elsworth Carl, sponsored by Monomelt Company, demonstrates plastic mold electrolytyping to Twin City executives: F. Colwell, J. Chelberg, A. H. Fahr, H. H. Wentz, C. H. Jensen, W. T. Koester, P. H. Vierow, H. N. Bruce, F. X. Mahowald, L. R. Johnson, E. C. Boynton, and W. H. Thompson, of Monomelt Company.



Officers, Columbus Club of Printing House Craftsmen: left to right, seated, W. H. Middleton, secretary; Herman Slater, first vice-president; R. J. Brown, president; S. Howe, second vice-president; C. Emmenegger, treasurer. Standing are members of board: W. J. Dawson, C. E. Holmes, and J. Koontz. E. Haab is also a member.



From the research department of Edward Stern & Company, Philadelphia, Frank A. Bernier has been promoted to serve as art director.

NEWS AND VIEWS

of graphic arts people—men who have become new leaders of the industry's organizations; those who have achieved promotion to more responsible positions; the winners of awards and other deserved honors; the mechanical staff of an army newspaper that is carrying on a tradition of greatness; the sending of Benjamin Franklin's wise words through the air on that great American's 239th birthday; and a client who paid an unusual tribute to his printer.



Graphic Arts Industry, one of the oldest employers associations in Minnesota, elected Clarence Mann (right) president at its 68th annual meeting. With him are C. H. Jensen, board chairman, and Raby Plank (center).



Kurt E. Volk (left) was presented with a certificate of appreciation for his New York City firm's "distinguished wartime printing" by his client Col. Herman W. Steinkraus, president of Bridgeport Brass Company.

Eligible for R. Hoe & Company 50-year Club, Charles D. Peterson (right) received a watch from fellow employees, represented by John Lehman (left). Harry Tillinghast, president of company, is behind Mr. Peterson.



On Ben Franklin's 239th birthday Brad Stephens (right) gave an authoritative radio talk on "Franklin and Democracy in the Schools." With him is Lester Smith, of the Yankee Network, who introduced him on the air.



R. Reid Vance, who has served the Printing Arts Association of Columbus, Ohio, for more than 25 years, with 23 years as executive secretary.



New vice-president of the Dodson Printers Supply Company, Atlanta, Georgia, is W. G. Johnson. He and R. A. Calvert bought most of firm.

WITHOUT ANY MOVING from his desk, opening a drawer, or searching for cards or for a notebook which might be buried under other records or memos, the superintendent of a large printing plant in New York City can tell instantly the status of all work in the pressroom.

By consulting the visible press schedule board always in front of him, he can tell at a glance which job is running on each press, how long it will run, when and on what

New York Plant Has Simple, Efficient Scheduling System

salesman, or anyone else in the front office merely has to glance at the board to learn the status of jobs in work or presses available for new work. They do not have to wait for the superintendent to return to his desk or interrupt him if he is busy

Millers and Cottrells and five-color Claybourns with jobs running into hundreds of thousands or millions of impressions. Such a system would be of little use to smaller plants where press runs are only a matter of hours, although an ingenious su-

	26 MON	27 TUES	28 WED	29 THUR	30 FRI	31 SAT		2 MON	3 TUES	4 WED	5 THUR	6 FRI	7 SAT	9 MON
1	○K●	○●	○●	○●	○●	○		○●	○●	○●	○●	○	○	○●
2	○T○	○	○	○	○			○	○	○	○	○	○	○
3	○X○	○	○	○	○			○	○	○	○	○	○	○
4	○V●	○●	○●	○●	○●			○●	○●	○C●	○●	○●	○	○●
5	○D●	○●	○●	○●	○●	○		○●	○●	○●	○●	○●	○	○●
6	○W●	○●	○A●	○●	○●	○		○●	○●	○●	○●	○●	○	○●
7	○N●	○●	○●	○●	○●	○		○●	○●					○●
8	○J●	○●	○●	○●	○●	○		○●	○●	○●	○●	○●	○	○●
9	○S●	○●	○●											
10								○G○	○	○	○	○		○
11			○H●	○●	○●	○		○●	○●	○●	○●	○●	○	○●
12	○I●	○●	○●	○●	○●	○		○●	○●	○●	○●	○●	○	○●
13	○Q●	○●	○●	○●	○●	○		○●	○●	○●	○●	○●	○	○●
14	○Y●	○●	○●	○L●	○●	○		○●	○●	○●	○●	○●	○	○●

Scheduling board, as described in accompanying article, showing lettered flags to indicate jobs on press or scheduled for large presses for weeks ahead

presses future jobs are to go, and what presses will be available for work yet to be secured for the house.

This system not only saves time for the superintendent but also for everybody else in the company concerned with the flow of work. The production manager, an estimator, a

at the moment settling some difficulty in the pressroom.

Before explaining the system, it should be stated that it is adaptable only to large plants where the press runs are figured in terms of days and weeks. The New York plant has fourteen large presses, all two-color

perintendent of such a plant might make his own adaptation of it and use it successfully.

The visible press schedule board, designed and built by the superintendent, consists of four sections or panels, each covering a six-day week. The panels can be removed

Schedule board shows status of runs on large presses for four weeks ahead. Simple to read and interpret • By Glenn C. Compton

from their compartments in the big frame so that at the end of each week the panel on the left can be inserted in the compartment on the right to represent the fourth week, with the second week moved to the first week position, and so on.

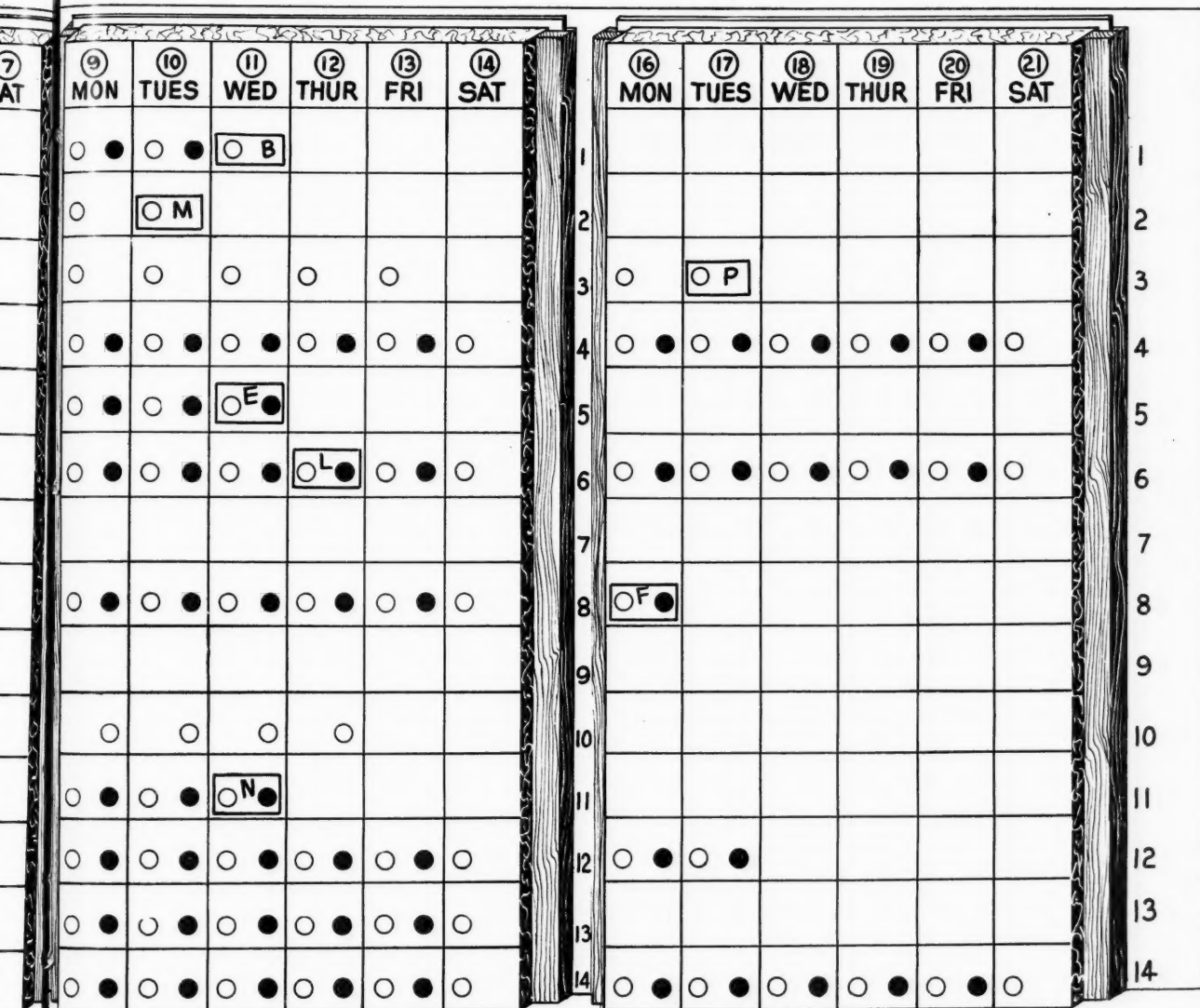
presses in the plant. Thus the work scheduled for each press is indicated all the way across the board for four weeks in advance.

Schedules are entered on the board with thumb tacks—red for the day shifts, black if the job will run on night shifts. In the square which represents the day the job went on the press, or is scheduled to go on, is a home-made "flag" bearing the name of the job—the customer's name (jobs in the drawing are identified by letters instead of by cus-

exactly how the scheduling board works in practice.

The job on Press No. 1, you will notice, is identified by Flag K on the first day of the current week. This does not necessarily mean that the job was put on the press that day.

It probably was carried forward when the weekly panel changes were made. The board indicates that the job will be finished April 10, freeing that press for Job B on April 11. Job K will run day and night and Saturday, as the thumb tacks indicate



Each section is marked across the top with the days of the week. Dates of the month are indicated by numbered thumb tacks. The accompanying illustration covers a hypothetical period from March 26 to April 21. Down the side of each panel, to the left on the frame which holds it, are numbers corresponding to the

tomer's name). These flags are held in place under the tack or tacks which are used to indicate the shifts on the press.

The system is very simple and the accompanying drawing is almost simple enough to require no explanation, but two or three examples of jobs in work may help to explain

(in the drawing *white* tacks represent day shifts, black ones represent night shifts).

On Press No. 2, Job T is scheduled to run until April 9 on day shifts only, with the next job to start on the following day. If this job should fall behind schedule, it might be necessary to put on a night shift to

finish it on time. In that case black tacks would be placed alongside the red ones to indicate the job is to run night and day until completed.

If the production manager or a salesman wants to know just what presses will be available for an incoming job, he consults the board and observes instantly that Presses No. 7 and No. 9 will be free soon. Press No. 7 may be a two-color; Press No. 9 a five-color. The new job will go on the press or presses that are best suited to it.

Job V on Press No. 4 runs all the way across the board. It will continue beyond four weeks, but the superintendent has found that four weeks in advance is adequate for ready reference. The remainder of the schedule for this job, of which he has a record elsewhere, will be indicated on the board when the weekly panel changes are made.

Construction of the board is as simple as its operation. Each panel consists of a block of cork (to take thumb tacks easily) to which the weekly schedule cards are attached. The cork panel is backed up with a sheet of zinc whose edges extend a quarter of an inch or so on each side to slide into the slots provided in the frame.

The schedule cards, all identical and printed on light cardboard in quantity so they can be quickly replaced when the thumb tacks wear them out, consist of ruled squares with the days of the week across the top. Over each day is placed the appropriately numbered thumb tack to indicate the date of the month. These are changed, of course, when the weekly panel changes are made.

The frame itself is a board about three feet long and should be as high as necessary to provide a horizontal row for each press. An inch or so of space is allowed between each panel compartment so that the press numbers can be permanently painted on the backboard at the left of each movable panel, and at the right of the last one if desired. The zinc-flanged panels slide down into grooves secured to the backboard or frame.

★ ★

Practices What He Preaches

For the period ending September 30, 1944, the Post Office Department turned back to the general fund of the Treasury a check for \$45,000,000. When asked if transfer of the check would be the occasion for special ceremonies, Postmaster General Frank Walker replied: "No, nothing special—we're just going to send them the check by mail!"

Best Work Is Done Comfortably

Within reason, proofreader needs the ease achieved by having

correct, handy tools and quiet surroundings • By Edward N. Teall

● A cook must have something to cook—and something to cook with. (That may be bad grammar, but it is good sense.) Any worker does better work if he has proper equipment to back up his knowledge and skill. The carpenter who spends half his time running hither and yon for a needed tool is not profitably productive. If spade, rake, and hoe are not in the garden, the gardener loses time hunting them—and undergoes a wear-and-tear on his nervous system that adds to time loss the crippling strain of discomfort and bad temper. And so it goes, all along the line. The comfortable worker is most likely to be the best producer.

Most assuredly, this elementary observation applies with force to the proofreader's work. It supports the proofreader in his request for proper provision for his comfort—and it should appeal also to the employer, who quite naturally wants best returns from his labor investment.

Special needs of the proofroom and specific factors in its productivity are: (1) light and quiet; (2) space; (3) an adequate supply of tools—including reference books.

First, as to lighting: Poor lighting means eye strain, and eye strain means not only discomfort for the reader but chance-taking by the employer in quality of work. Not only too much light or too little light, but also (and equally) light that strikes at a bad angle are all bad—and costly. Daylight is the best light, but of course artificial light is a positive necessity when days are dark or short, or if the proofroom is not so lucky as to be windowed.

Artificial lighting is a matter for expert handling, and I am not an expert. There are a number of possible methods; it is up to the superintendent of the plant to study their virtues and defects, and to make the selection that best will meet the individual plant's needs. It must be borne in mind that not only the quality of the light but the way it strikes upon the work is important.

The old-fashioned desk lamp is utterly inadequate to the proofreader's needs. It almost never strikes the work in any but a strainful way. In eight hours of steady, sharply critical reading, it brings headaches, it wears out the eyesight, and it lowers the quality of work.

The proofreader does not read for entertainment; it is up to him to catch with sureness a wrong-font character, to distinguish commas from periods, semicolons from colons, and to detect irregularities in spacing between lines and within lines. In a small type, or a lightface type, this is not easy, even to the trained eye—especially if, as often happens in the pre-press stages of the work, the type at the end of a galley is slightly off its feet.

For good proofroom work, proper lighting is a prime essential, a fundamental necessity—and is a dividend-paying investment. How much better, instead of cruelly testing a reader's patience and endurance, to give him an easy road to travel—to make the work a joy instead of an icy bath of drudgery. And, gentlemen of the Front Office, this is not a squeal, not a sissified appeal for sympathy; it is a business argument. The good proofreader is proud of his work, because it is a genuine contribution to the plant's success in putting out a standard, high-grade product.

Along with lighting as a factor in good proofroom work goes quiet. No, sir—the proofroom doesn't have to be quiet as a church or a Quaker meeting. Neither should it be like a boiler shop. Noise and confusion are a positive hindrance to good proofroom work. Mental concentration is not helped by the hustle and bustle of the shop floor.

There are definite dangers attendant upon distraction and interruption. Every time the reader "loses the place" there is loss of time, and risk of a typo, or even several typos sliding by, uncaught. A soundproof proofroom would not be practicable, it isn't even desirable; but a decently undisturbed room is both desirable and practicable—it is also profitable.

Second, space: A crowded proofroom is not conducive to good work. Each reader should have a desk or table room in which to spread out his galleys, especially, of course, when he is revising. Proof slips are cranky things; they twist into anything but work-easy patterns. A reader checking pages with galleys needs room for the two slips he is comparing; room also for the stacks ahead and for the accumulating

marked slips. Even a steady-nerved reader can be impeded in his progress through a pile of proofs if he hasn't room for their manipulation.

The proofreader should have handy equipment. If he uses pen and ink, he should always have a ready supply of ink. If he uses pencil, there should be sharpened pencils within easy reach. Many readers like a proofreader's board on which the galley can be laid on a slant, making the reading more sure. Some readers like a catch to hold the galley in place as the reading proceeds.

Every proofroom should have reference books at hand for quick consultation. Needs vary with different kinds of work. A newspaper reader will need a dictionary; an almanac, with all sorts of readily available information; a city directory—and all the likes of that. A reader in a book-publishing house will need a wider range of reference material—varying, again, with the nature of the work immediately at hand. A good, reliable cyclopedia is always useful; so is a Shakespeare, or a Bible, with concordance. A working book of grammar earns its board. The proofroom library is likely to be a good index of the room's quality.

These, then, are the main essentials: lighting and quiet, ready supply of small equipment, room to work in, and reference books.

This is a serious phase of printshop organization, and not as simple as it may seem. It is of concern to management and to shop personnel. Let it be noted that what is spoken of is not luxury but comfort. Care given to location, lighting, and equipment of proofrooms is an investment, not a gamble; and it *pays*.

Please look back at the heading of this article, and note there the qualifying phrase: "within reason." Most proofreaders, as I have known them, don't want to be coddled. What they want is the things that make it possible for them to do their best work, the things that mean sudden sure death to errors and a more carefree existence.

★ ★

Boys, You Shore Can Print!

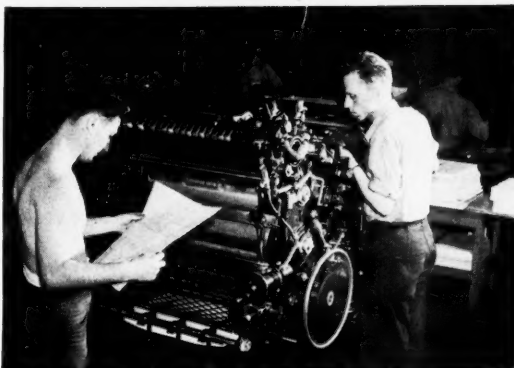
Once again we must acknowledge the plaudits of a national advertiser, this time for the fine job the printer did on the January cover of *THE INLAND PRINTER*.

Through its advertising agency, Brooke, Smith, French & Dorrance, the Timken-Detroit Axle Company informs us that the reproduction shows up even better than it did in the original advertisement. Thanks for them kind words, B S F & D.

To the right is the Robertson 20-by 24-inch copy camera employed in shooting the negatives from which plates are made. Its operators are Frank Diaz, Sp(P)2c, and Eugene Paldorf, Prtr2c, both of Chicago. Shown below in the plate room are Albert Jones, Prtr3c, Kansas City, Missouri; James Roberts, Prtr1c, Chicago; and George Sowash, Prtr(M)3c, Erwin, Pennsylvania. They have had extensive civilian experience



Seen feeding the folder below is Arnold Longmire, Slc, Fort Myers, Florida. At left below is a Harris offset press, Model LTE, which is used for larger forms up to 19 by 22 inches. It is being run by (left) Clifford Hudon, Prtr3c, Chicago, and Harold P. Hull, Slc, of Santa Monica, California. All pictures official U. S. Navy Photographs



New Caledonia Print Shop

★ Six thousand miles away from "home," Navy printers, lithographers, and machinists have built a modern, smooth-running shop on the French-owned island of New Caledonia—a shop which turns out letterpress and lithographic products ranging from maps to telephone books, letterheads, ruled forms, reports, and publications.

The photographic laboratory and reproduction plant are housed in the headquarters building, a huge, thick-walled old French warehouse efficiently remodeled. One of the Navy's largest reproduction plants overseas, it was established in June, 1942, when the area was under Admiral William F. Halsey, Jr. Present commander of the South Pacific Area and Force is Vice Admiral John H. Newton.

With the official title of COMSOPAC PARU (Photographic and Reproduction Unit), the officers and men and "customers" call the photolab and print shop "PARU MARU."

PARU has an assortment of men from all parts of the United States whose experiences and backgrounds are so varied that almost the only thing many have in common is leaving graphic arts jobs to enlist in the Navy. Some are

kids fresh from high school. Some have had long years of experience in civilian printing. Some never thought of working in that field until they attended the Fleet Multilith School at San Diego.

Before the war progressed to the northwest of the island, the plant operated on two shifts with a crew of fifty to sixty men. Now approximately twenty-five men work on a single shift, taking care of a printing demand that has not diminished proportionately. Actually, the volume sometimes surpasses that of the "old days" when more men were on the job.

Work is done by letterpress, offset, photostat, ozalid, and mimeograph. The letterpress section boasts the only Model 14 linotype between New Zealand and Hawaii. It also has a good selection of foundry type and essential accessories. A quaint hand-fed press of German manufacture, fondly labeled "the snapper," is a survivor of the days of hectic supply problems.

Much ingenuity has been used in requisitioning, begging, and borrowing the equipment for this complete reproduction plant where none had been before, to meet demands the extent of which no one could tell.

I.P. BREVITIES



If it's odd, it's here. Stray items about the trade and the men who make it
Bits of information collected and set down for your edification and pleasure

● SIXTY-FOUR YEARS in the same shop must win some record for 83-year-old Joanna Rogers, who still reports for duty at 8 every morning on the *Jacksboro (Texas) Gazette*.

Starting in 1880 as assistant to her father, J. N. Rogers, "Miss Joanna" learned to set type by hand. Later when a linotype was installed she became its operator—work that she still does. Long familiarity with the machine has taught her to keep it in good order.

When spare time turns up, Miss Rogers devotes herself to her hobby of teaching and studying painting. She doesn't care much for vacations. Before her father's death in 1910, she attended meetings of the Texas Press Association with him. Since then she has only been away from the machine twice—once to go to St. Louis, and once to have the measles.

● A LOT OF BOYS who take up a career of forgery may profit by it for awhile, but most of them end up in small rooms where both sunshine and wardrobe come in stripes.

Not Arthur Cormier, the forger. He makes a strictly legal, tax-reportable living with his perfect copies of other people's signatures. Working for the Hooven Letters, a company which specializes in personal letter writing, Mr. Cormier has signed other people's "own" signatures to letters and pictures for fifteen years.

Aside from the lawyer's viewpoint, the main difference between Cormier's work and that of the criminal forger is that the forger stoops to tracing—always fatal, since it is so obvious—while Cormier examines a signature for fifteen seconds or so and then swings out in freehand.

● BOOKS SET in 6-point Ye Olde Eye-strain, with format designed for anything but simple handling in reading and then putting away in bookcases of normal size, are slightly maddening to Howard Vincent O'Brien, columnist of *The Chicago Daily News*.

In a recent column Mr. O'Brien gave out with this startling notion: "The primary function of type is to be legible. Yet on my desk at this moment is an opulent volume, dealing with the functional in architecture. Its thesis is the sound one that the use of a building and its design are inseparable. But how is this idea presented? Well, if Elzevir or Caxton or Bodoni ever saw it, they would die a second time.

"The type itself is a bastard gothic—the hardest possible type to read. While the author keeps talking about 'function,' his words are dressed in the worst violations of typographical common sense. The designer must have thought he was being very arty indeed.

In fact, he was a clown who should be strung up by his italics, and his gizzard stuffed with molten caps.

"There may be such a thing as art for art's sake—but certainly not in the 'art preservative of all arts.' Type is a tool—not a form of art."

● It is fitting and proper that Ed. T. Cooper should be selected 1944's "Type Man of the Year" by *The Trade Composer*, publication of the International Trade Composition Association.

The honor was paid him for his work in developing the Simplified Cost Finding System for the Trade Composition



ED. T. COOPER

Plants (illustrated and described in detail in the November issue of *THE INLAND PRINTER*) which *The Trade Composer* calls "without question the most important contribution which has been made during the past twenty years to the welfare of the trade composition industry." Ed. Cooper was primarily responsible for the system and for its adoption as the standard cost system for the trade.

A partner in Cooper and Beatty of Toronto, Mr. Cooper has always been active in support of cooperative movements in the trade. Several times he has been the president of the Toronto Trade Composition Association. He was I.T.C.A. vice-president for Canada in 1935, and served the industry as president of that organization in 1941 and 1942. He also has headed the Toronto Graphic Arts Association.

● AFTER TWENTY YEARS of planning and building, Clarence Bradshaw Hogg, a Boston printing plant owner, has his dream castle in reality.

His baronial Castle Clare, named for himself, a faithful replica of the old ancestral Hamilton castle in Scotland, raises itself from the rocky hill land of Greenwood, Massachusetts.

It was achieved after years of planning, followed by three years to install walls and foundations, and seven more to raise the castle itself.

Lifesize portraits of Hogg's ancestors, painted by his brothers John, Dan, and Fred, decorate its hall. The portraits are of Scottish and American forebears. James Reed, a signer of the Declaration of Independence, and the Duke of Hamilton are among them.

● "NEBRASKA'S biggest printing job" came about when the state statute commission decided to do something about laws on a par with the one specifically forbidding "watch stuffing."

Four new handsome red volumes entitled "Revised Statutes of Nebraska" are the result. They contain all of the laws of a general nature now in force in Nebraska and were both printed and bound by the Journal Printing Company, of Lincoln.

At an average of three pages an hour, 8,082 book pages were tapped out on the linotype machines, altogether using approximately 45 tons of metal. Four proofreaders worked six months on the first, second, and third proofs. The final printing required 60 tons of paper. The state paid \$140,000 for 5,000 sets of the books, and expects to get back \$140,000, if 4,000 sets are snapped up by lawyers, real estate concerns, and financial institutions for their libraries.

It took three years to do it, but Nebraska's laws are now streamlined—by legal standards. Walter D. James, director of the editorial staff, appealed to Harvard Law School to find out about the "watch stuffing" that for years had been the subject of an unused Nebraska statute. Dean Emeritus Roscoe Pound came through with the information that it applied to making a career of removing the good works from watches, substituting with poor ones, and selling at original cost. There will be no more of that in Nebraska!

● JAMES E. MURPHY, of the composing room of the Minneapolis *Star-Journal and Tribune*, has received the Purple Heart awarded posthumously to his son, Pfc. William Charles, who was killed in the European theater on November 22, 1944. The award was made by Secretary of War Henry L. Stimson. The Murphy family has three other sons in service.



EARLY ORGANIZATIONS STURDILY BUILT BY CRAFTSMEN

IN THE GOOD OLD DAYS, when banquets were banquets, with an all-evening routine of fish and fowl and good red beef, all washed down with the proper wine, the men shown here on this page met in the true fellowship that is born of mutual interest in the same craft and business.

These men were the founders of the Chicago (above) and the New York Clubs of Printing House Craftsmen, pictured at early banquets, 1910 and 1912. They are men who made contributions—and great ones they were—to the graphic arts industry.

Many an organization that is born in bright enthusiasm meets an abortive death, because the men who form it lack the power to carry through. The present International Association of Printing House Craftsmen is testimony that the foundations on which the early craftsmen built their groups were solid. It is a testimony to the quality of the

pioneers, for no club is better than the men, and their aims, who comprise it.

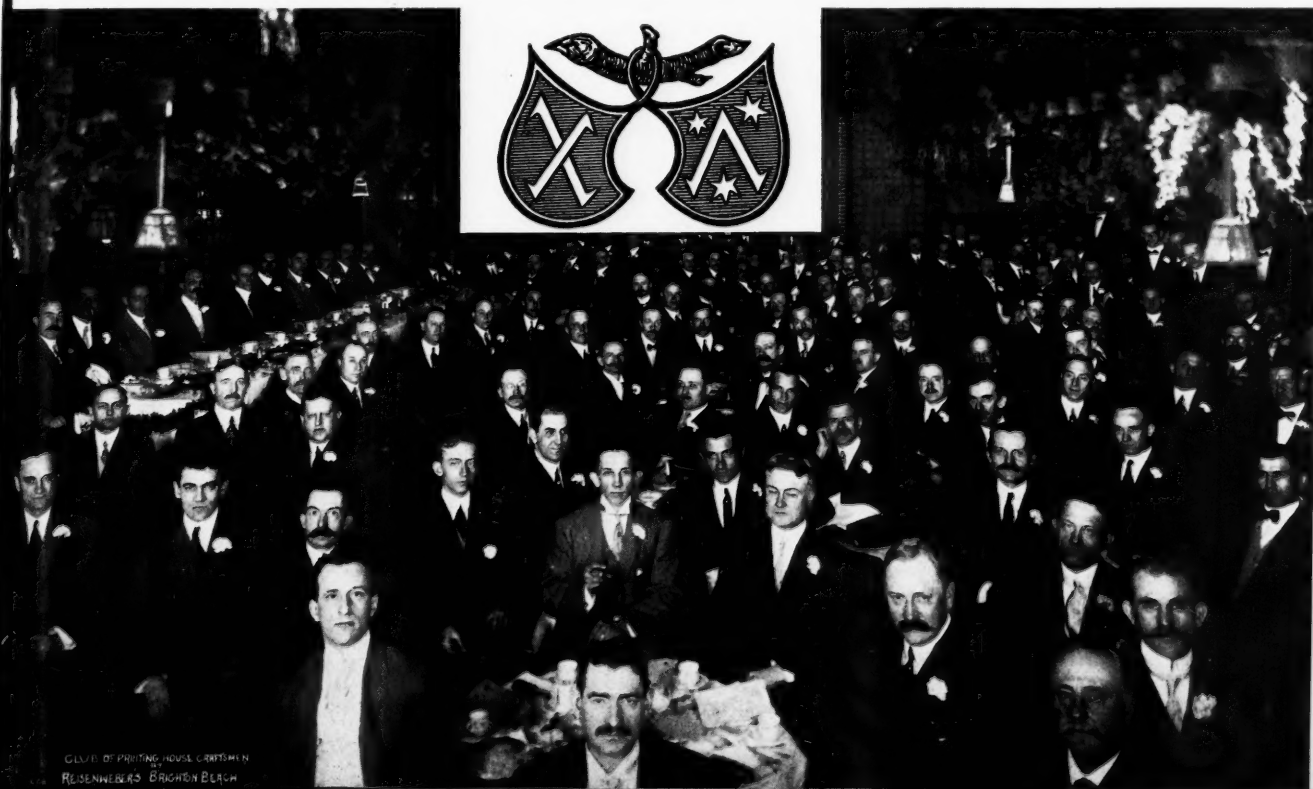
A man's face and his personal mannerisms remain in the memory of those who knew him long after his name is forgotten. Among his souvenirs of a busy and successful career in the craft and its organizations, Camille de Veze possesses the picture from which our reproduction was made of the pioneer New York club. Mr. de Veze does not recollect the names of all of the men.

The same situation is true of the picture of early Chicago craftsmen, owned by Fred Hagen. Are any of our readers able to reach back in time and recall any of the men that we do not identify?

At the dais (or head table) below, from left to right, are Walter Carroll, Melville Menaige, Russell Hughes, Mr. de Veze, John Morrison, Floyd Wilder, Platt Young, *not identified*, Augustus Oakes, and James Morrow. In the foreground may be seen Clifford Robinson,

William Slater, Hiram Sherwood, Fred Thompson, Walter Wickers, and John Vogler. Fred Zimmerman, with Henry Kanegsberg and Jack Dowling, is also pictured at that gala banquet which took place at Reisenweber's Brighton Beach Casino in 1910.

In the group of Chicagoans, scattered about the picture, the following have been identified: Richard Slavik, Charles August, John Wynne, Frank Shanks, August Robrahn, and Charles Kenara, Christ Olson, William Lanefeldt, George Ruby, E. T. Manske, Oscar Bear, John Freeberg, Herman Trippler, John Kamin, Paul Kagel, John Stanton, Sam Parker, John Grieves, Vernon Thompson, Benjamin Jeffrey, and also Frank Kurth. Third from the top right of the picture, on the far side of the table, is William R. Goodheart, who was instrumental in the local Chicago organization joining forces in formulating the international group in 1919.



CLUB OF PRINTING HOUSE CRAFTSMEN
REISENWEBER'S BRIGHTON BEACH

Accurate Standard Costs System Will Reveal Progress

The right method represents what you should produce and the cost of

production, basing your estimate on study of experience figures and good judgment • By A. C. Kiechlin

WHAT ARE standard costs? How are they used? How can we compile them? Such queries have been fired our way many times in the past, indicating considerable interest in the subject. Of late, these queries have increased.

Querying the querists as to the reasons for this higher-octane interest in standard costs at this time, we learn that postwar planning is the genesis. Printers feel that in making postwar plans they should have some method of measuring the results.

Postwar planning is very prevalent among many business men who have never planned before. It takes a war to give impetus to an activity that should always be an integral part of management. After the postwar period, when conditions stabilize, if our past experience is any criterion, many of these businessmen may revert to hit-or-miss operations without a plan.

JUDGMENT AND CORRECT FIGURES

But to get back to standards. It is not at all surprising that printers are awry on standard costs. Much has been said and written to befuddle them. Definitions are muddy; accounting textbooks and articles try to clarify but only stupefy.

To arrive at standards for labor and materials in most industrial plants, time and motion studies are first conducted by the engineering department. Then the accounting department fixes a standard overhead rate based upon the experience figures and other factors thought essential, thus arriving at over-all cost. But overhead varies with the capacity, hence the standard burden figure must be set at practical capacity, the most profitable capacity, or different standards set for different capacities.

The most dependable standards are built upon: 1. Time and motion studies. 2. The study of your own experience figures. 3. All conditions, internal and external, that may influence costs covering the period over which the standards will serve as guides to managerial efficiency. 4. The printer's judgment. 5. Group figures from outside sources.

If the management's judgment is bad, its standard costs will be likewise, regardless of how accurately the engineers or accountants have costed prior production or timed operations. So, in the final analysis, the compilation and use of standards depend on the old noodle. In bygone years, standards were used in many plants but were often considered of little value because they were not kept up-to-date.

NEED REVISION ANNUALLY

In some plants, the same standards have been used for years, over periods of time when the prices and costs fluctuated upward or downward, consequently their use showed either a long or a short profit, and acted either as a boon or a bane to sales. With today's instability, standards should be revised more often than in prewar days. However, the comparative value of standards is practically nil if they are changed too often because their value lies in comparison.

Standards that are used throughout the entire fiscal year are most desirable because it is possible to measure the results against a fixed yardstick. The variations are readily appraised because the basis of comparison does not change.

Standards on labor and materials are so much easier to compile than are standards on overhead expense

because you can determine from the experience figures and observation the time required to do certain work and the materials needed. The cost of labor and materials used is readily determinable from payroll records and suppliers' invoices.

The determining of standard costs on overhead is the problem. Burden standards are divided into fixed and variable classifications. In the great majority of cases, labor and material ratios do not differ greatly with volume but the factory expense will fluctuate. A printer with an overhead of \$5,000 yearly has an overhead expense to sales of 25 per cent if volume is \$20,000. If volume eases off to \$15,000 yearly and his overhead remains the same or if it can be reduced only slightly, his burden ratio to sales is 33 1/3 per cent. Obviously, if he sets up a standard cost based upon 25 per cent overhead, he will compare results with this figure, which will mislead instead of aid.

BASE ON PRACTICAL CAPACITY

During the periods of maximum volume, the plant burden per job is lower than it is during periods of low volume. Some authorities, therefore, advocate the use of various standards based upon the percentage of plant productivity, 60 per cent, 80 per cent, and so on, but the preparation and utilization of numerous standards are confusing.

A practical solution to this problem is to determine practical capacity, set up standards based on this capacity, and analyze all variations from this capacity. Any substantial deviation from the practical capacity would preclude comparison with the adopted standards and the printer would have to study the actual costs resulting to determine the variations from standards.

This is of value when determining the difference between actual costs and standard costs in off-business months. If the costs in off-business months provide too little profit, it will guide him in sales promotion, aid him in keeping the production up to practical capacity.

In printing plants, the practical capacity runs between 70 and 90 per cent of peak capacity. Incidentally,



FIRST PRESSMAN: "Looks like the war will be over any day now."

SECOND PRESSMAN: "Why do you think so?"

FIRST PRESSMAN: "The boss bawled me out this morning."

peak capacity never provides maximum profits and this has been the experience of all industrialists. We must allow leeway for breakdowns, production variance due to physical and psychological changes in workers from day to day, delays, sub-quality workmanship, sub-standard materials, and other such factors. For this reason, the printer should not set up standards based upon his peak output.

CONSIDER ALL FACTORS

Standards should consider all the factors that influence current operations. Begin with factory burden. Compile standards for the overhead and distribute it the same way as ordinary burden is allocated. Set a standard for each department and after the productive time for each department has been estimated, prepare a schedule of direct departmental expense. Estimate the output of each department at practical capacity. With the standard output for each department and the standard costs, you can determine the overhead percentage to charge to each estimate, the labor hour cost or machine hour cost.

If you standardize overhead for a department with three machines of the same type, divide the result by three to get the overhead for each machine. Divide the overhead for each machine by the hours it should operate under the practical capacity standards and you have the standard machine-hour rate for burden. Add labor and materials standards to get the standard over-all cost for each machine hour. If a department contains different machines, then the departmental standards must be prorated to each machine.

MUST RETURN MAXIMUM PROFITS

The compilation of all standards depends largely upon the set-up of the organization and judgment is a prime factor behind the throne. If you set standards too high or too low, they are of little use. You must reach the medium that will return maximum profits.

We are not trying to cover costing in this article, merely outlining the basic factors that underlie the compilation and use of standards. Some printers have been very unsuccessful with standards and discarded them because they did not understand the procedure thoroughly. Any standard costs are comparatively simple to handle in stable times but in the unstable times they become a difficult problem.

Remember that standards are very seldom set up for a business as a whole. Usually, they are compiled

for a type of job, an operation, a department, machine or labor hour; further broken down to labor, material, and overhead expense, always in accordance with the costing set-up used in the business.

If different standards are fixed for all these classifications at different plant capacities, it is an involved procedure but even at that it would be worthwhile if these standards would stay put. However, printing sales volume, output, and costs will probably fluctuate for some time to come, hence all elements of standard costs must be changed with these fluctuations. You must watch two things, changes in volume and changes in costs. Either will affect your standards. Then too, if your judgment is bad in the first place, your standards will be off the beam no matter what happens.

THERE ARE NO FORMULAS

Standards cannot be compiled by using any mathematical formula. Their compilation differs with the business. This variability makes it difficult to give a clear picture of standard costing procedure. All you need to remember is that standard costs should represent just what you think you should do in productivity and the cost of productivity over a period, the estimate being based on a study of experience figures and good judgment.

In a plant where the types of jobs vary, it is often more practical to set up standards on overhead only, eliminating the materials and labor because their costs are so diversified that standard costing of these elements is impracticable. Where jobs of the same type go through the plant, using the same materials and labor hours, standards may be set for all elements.

COMPARE WITH ACTUAL COSTS

Actual costs should be compared with standards monthly and variations noted but this does not mean that standards should be changed. Retain the standards, and note the variations from period to period to get perspective on efficiency.

The wider the variation between standards and actual costs, the less efficient the management unless the factors or any considerations upon which the standards were built have undergone marked changes, which make the standards valueless.

Standards should be changed only when costs, factors, or conditions that have some bearing on current standards undergo a transformation that assumes a permanence. Minor adjustments to the standards, however, may be feasible.



TOP-FLIGHT CRAFTSMEN

HERMAN W. VERSEPUT



THIS MICHIGAN CRAFTSMAN must have been "born to be a printer." Early in life he and a younger brother owned sets of rubber type, but their real ambition was realized when they earned a press and metal type by selling needles.

Herman's first job in a print shop started on December 20, in 1900, when he entered the employ of the Dean-Hicks Company, Grand Rapids, where he still works. He learned the case from a diagram in a supply catalog.

In 1925 Mr. Verseput was made superintendent of production, the promotion being suggested by two men who had been department foremen when he started.

Although his formal education ended at fourteen, he has seized every opportunity to study through trade magazines and courses offered by the local association.

When Mr. Verseput heard of the Craftsmen's Club movement, he was at once eager to become part of it. So when the Grand Rapids Club was organized, he was a charter member, becoming the first editor of the club's publication, vice-president in 1924, and first president to serve two terms, 1925 and 1926.

In 1921 he was appointed International district representative for the fifth district. He has served many terms as educational chairman and on the board of governors of the local club and is now serving his second term as club secretary.



★ TROUBLE SHOOTERS ★ FOR THE BACK SHOP

Reprinting Unusual Jobs

It is always easier to print a job the second time than it is the first time. This is particularly true if it is an unusual job where some ingenuity must be used. Now and then such work comes into the shop for reprint at such long intervals that some of the short cuts and special tricks are forgotten and must be figured out all over again.

To avoid this needless work we have a notebook with specially printed sheets on which we can jot down some facts

Date	Name	
Job No.		
Job	Std.	Job
Stock	Std.	Std.
Handling		
Composition		
Lock Up		
Make Ready		
Press Work		
Job		
Total		
Profit		
Price Quoted		
Cost Material		
To Expense		
Selling Price		

Necessary information for reprint jobs is provided by this notebook leaf—including sketches

that would not ordinarily appear on the job envelope.

On this sheet we printed an abbreviated job ticket which gives us the standard facts about the order. In addition to this there is quite a wide margin on which to enter notes.

There is also the back of the sheet on which to go more into detail if the job warrants it. The next time the same order comes into the shop, or one similar to it, it is a very simple matter to refer to this notebook before starting work.

Eliminating Wasted Time

There is always something to do in the small job printing plant—forms to tie up, dead type to be distributed, shop stationery to print, or a mess of something or other that must be sorted out before it is junked. In spite of all this work waiting to be done, we often lose time after particularly busy seasons.

After a hectic period lasting some six weeks we spent most of one afternoon doing nothing worth while because we didn't know where to start. The next day we went over the list of things to do.

Right then and there we listed all the odds and ends in columns down a letterhead size sheet of paper. One column was headed "Distribution" and another "Shop Printing." Other headings were added later. Now, whenever a break comes, even if it is only that we have a remaining half hour some afternoon before quitting time, a glance at the sheet shows the most needed items.

Now the list is in continuous operation. When a job is completed and can be distributed, it is listed and the galley number added. The type cases are kept in better shape so there is less hunting and picking.

Flat Mat Distributor Stops

One of the most troublesome of the common varieties of distributor stops is the one that makes itself conspicuous by throwing mats around and deflecting the mats down wrong channels.

This type of distributor trouble is generally referred to by the machinists and operators as "running wild," and often causes a font of mats, apparently in good condition, to be thrown away. It is very likely that only comparatively few mats are at the bottom of the trouble.

The flat mats add to their number as they are pushed along by the mats on the combination bar and prevent other mats from falling into proper channels.

The machine should be levelled, or better still, raised a little higher at the end of the distributor combination bar away from the distributor box end, so that the mats will hug the lower distributor screw as they travel; the distributor bar should be set in correct relation to magazine entrance partitions; and the mats must not drag on the lower distributor screw guard. If these adjustments have been made properly, the occurrence of this kind of stop is a good indication of worn combinations.

Gather all the mats together that are implicated in each of these stops and take out the one that should run in the channel with the lowest number; that is, the channel nearest the lower case "e" side of the magazine.

For instance, if you have an h-r-s-y-t and o, take out the "t" as it is supposed to run in channel number two. It is improbable that any of the other mats could have caused it to fall flat, inasmuch as one of them would have had to get from the position where it left the combination bar, back against the travel of the distributor screws to the approximate position of channel number two in order to interfere with the lower case

"t." The inference is that it caused its own trouble and probably was the cause of the other mats failing to reach their proper channels in the magazine.

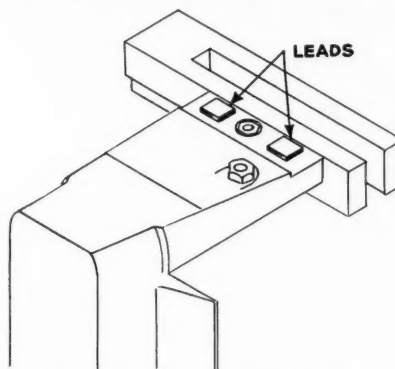
The remedy, of course, is to supply new mats for those removed or topeen the worn teeth to original shape.

Emergency Transfer Adjustment

It sometimes happens that the check nut adjustment located at the base of the second elevator on a typesetting machine becomes damaged or broken. This prevents mats from transferring properly after the slug has been cast.

For a substitute adjustment, so the operator can finish his string without loss of time, T. W. Cleaveland, Weston, West Virginia, places short pieces of 2-point leads on top of the second elevator so that they will contact the under side of the transfer mechanism. The accompanying drawing shows the exact location of these leads.

A certain amount of experimenting will be necessary to find the correct thickness of leads or brass rules required for each individual machine, but



Location of leads or rules for emergency transfer adjustment is clearly indicated in this sketch

once this has been determined, mats and spacebands will transfer from the second elevator in the usual manner.

Any sticky material which will retain its pliability can be used to hold the leads in place.

Broken Ream Cabinet

Our broken ream paper cabinet is a three way saver. It saves the time of re-wrapping, spoilage from unwrapped reams piled on shelves, and saves space.

The cabinet is built into a work table with a top space of 5 by 2½ feet. There are two columns of shelves underneath, seven on each side, with four inches between shelves. Three sides are completely sealed with plywood while on the front are two sliding doors.

The one big difficulty, that of getting broken reams of paper into the shelves, is eliminated by using plywood trays that fit loosely over the shelves. Along the front of these trays we fastened a piece of ½-inch hollowed molding.

The usual procedure in using these trays is to pull them out part way and lay the paper on the tray and slide it back in. If the stock is inclined to curl, the tray can be taken out and laid on the table while the paper is stacked.

By EDWARD N. TEALL

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies to queries cannot be made by mail

THE PROOFROOM

NO HALFWAY STUFF!

In marking a phrase as a compound adjective, by using hyphens, I am often puzzled how many hyphens to use, as in this: "In the coming invasion, God only knows how many men will lose their lives." Can you enlighten me?—*Nebraska*.

Of course I can; that's what they hire me for. First let me say, the sentence as it appears in the query is perfectly clear, and needs no hyphenating. If your editor wishes to make the clause "God," *et cetera*, look like a single modifier, it will take four hyphens to satisfy him. "God-only-knows how many" will not do it; you must go all the way, throw and hog-tie the entire qualifying phrase, and make it "God-only-knows-how-many men." Once you start on this kind of hyphenating, go all the way; don't make a half job of it. Don't start!

EVERYTHING OLD!

I am a publisher's reader. Have just copyread a manuscript in which the word "chisel" was used as of the 1890's. Is the slang use of that word actually as old as that? I know Franklin D. Roosevelt used it in 1933, when in a radio talk, in October, he said in effect that every criticism of his New Deal came from *chisellers*. But the 90's came and went long before that.—*Kentucky*.

Edward Eggleston, in "The Circuit Rider," said "He will chisel you out of everything you've got." And that was in 1874! I wouldn't bet more than a cookie that Chaucer did not use the word in that sense.

KNOW YOUR PARTS OF SPEECH!

Is *back pay* a noun of identification?—*Missouri*.

No, ma'am; it's a simple noun-and-adjective hook-up, and the N. of I. brings together two nouns, as in *service pay*, *shop pay*, *vacation pay*. *Back* can be noun, adverb, or adjective. As adjective it is defined: "1, lying or being behind as to time, situation, or direction; 2, moving backward; 3, in arrears; overdue; 4, no longer current; as, *back numbers* of a magazine." This is the Winston definition. No. 3 is the one that fits the cited phrase.

FROM

"THE ROMAN AND ITALIC PRINTING TYPEŠ IN THE PRINTING HOUSE OF

THEODORE L. DEVINNE & CO."
PRINTED IN 1891

An anxious inquirer having written to the Chicago Tribune to know what he should do to become a first-class proofreader, received the following reply: "To become a first-class proof-reader is a very easy task—so easy that the wonder is that more young people don't take it up instead of clerking or copying. The first step is to serve an apprenticeship at printing, which will enable the student to discern any typographical irregularities. A general acquaintance with history, poetry, music, biography, fiction, geography, the drama, *et cetera*, is important. Politics should have attention, for you must be able to identify every man who has followed the business from Cain down to the present day. No matter whether he is the Premier of England, or the Caliph of Bagdad, or a Bridgeport 'terrier'—you should have a minute knowledge of his public and his private life and be able to select the proper spelling from the half-dozen ways which the author is sure to employ. Read, ponder, and assimilate Webster, the Bible, Shakespeare, 'Anthon's Classical Dictionary,' 'Roget's Thesaurus,' 'Lippincott's Gazetteer,' 'Hayden's Dictionary of Dates,' the cyclopædias of Appleton, Zell, Johnson, and others, 'Bremisch-Neider-sachsches Worterbuch,' 'Brandtkes' Slownik dokladny Jezyka Polskiego Neimieckigo,' and any other works of a solid nature that happen to be at hand. During the long Winter evenings you might scoop in a few languages—say Greek, Latin, French, Hebrew, Russian, German, Chinese, Bohemian, and Choctaw. The business is learned in a short time by any young man with a little perseverance, and affords constant employment (twelve hours seven days a week) at a liberal compensation (\$20), with frequent honorable mention. When you have picked up the rudiments mentioned, if you don't conclude to become a college professor at \$5000 a year, call at the Tribune office and we will give you a desk. Our present proof-readers are hardly up to the standard."

EXCUSE MY GLOVE!

Thank you for your treatment of my letter (August). The magazine was laid on my desk a few moments ago, and the genuine comfort it gave me to read your kindly comment should be reflected back to give you a glow of pleasure in the midst of your heavy work and your concern for your Navy officer sons (N. of I., eh?). Even if you had known the inside workings of the office in which I am employed, you could hardly have said anything better fitted to be helpful in some very real difficulties which I have to meet.—*Indiana*.

Here comes a mixture of metaphors: I toot my own horn without even saying "Excuse my glove." It's the hand that's in the glove that counts, and I indulge in personality without apology. This heartwarming letter reflects the spirit of service and appreciation that makes *Proofroom* worth while.

ARTFUL DODGING

I had this: "A dollar's worth or two . . ." Would it not have been better to make it "A dollar or two's worth?" That makes the whole phrase possessive, it seems to me.—*Nebraska*.

Both forms are a bit awkward; of the two, I think that the first is the better. The proofreader could do nothing about it, except perhaps to present a query. The writer could easily have rewritten the sentence in such a way as to avoid the awkwardness; a hyphen or two might have helped. Dodging is sometimes the result of timidity, but at other times it is the part of wisdom.

BE KIND TO PROOFREADER

Is it fair to call a proofreader a pest when he or she queries a bit freely?—*Mississippi*.

Querying can be indulged in to excess. When overdone, it does put editor and author to the test of patience. Patience is a virtue, a saintly virtue—and editors and authors are not always saints. As for me, I would rather cross out ten queries and get one good, really helpful one than to take the chance of losing the next good one by discouraging the proofreader. But the reader should use his best intelligence in querying.

COULD BE!

In a magazine article the writer named as topics of wartime discussion in a barroom "a female dog which had lost three pups, Hitler, Tommy Farr, and the Archbishop of York." Does that sentence fall within the field of your department's concern?—*New York*.

No alert proofreader could pass that sentence without wishing to rearrange the items, such as: "Hitler, Tommy Farr, the Archbishop of York, and a female dog that had lost three pups." As the sentence ran, it seemed to present the Nazi leader, the prizefighter, and the prelate as persons for whom the three pups had been named. If this was done intentionally, I would call it more mischievous than funny, and if it was done without malicious intent, I would consider it a stupid piece of writing. The proofreader might well query it to the author or editor, simply to make sure there would be no comeback.

A SPOOFER IN THE HOUSE?

Kindly allow me to remark that the four *malo's* in the first August *Proofroom* item do not give any possible meaning. Were I to express in simple Latin the meaning you have discovered, I would write: "Malo malum esse quam malus in malo." When I was studying Latin a teacher gave the class this sentence: "Malo malum cum malo quam malum sine malo." "I'd rather have the apple tree with the apple than the apple tree without the apple." It seems to me that somebody has really been "spoofed."—*Vermont*.

In the field of classical grammar, I am admittedly spoofable. But at least the malo-malum affair was fun while it lasted. Another (and probably final) nut for *Proofroom's* prize Latin scholars to crack is this one, which I am told occurs in Terence's *Phormio*. "Nolo volo; volo nolo rursum." (I won't, I will; again, I will, I won't.) And that's that!

THE GREEKS HAD A WORD FOR IT!

A middle-West small-town newspaper stated, "School District No. 9 will receive a new coat of paint." Please comment.—*Ohio*.

The comment is obvious: A new coat of paint for the district would presumably consume the district's financial resources, for it would require oceans of paint to cover such an area. But the meaning clearly is that the schoolhouse is soon to be painted.

The sentence is interesting as an example of the workings of our language. In formal writing, it is most important to observe the niceties of grammar and to work for preciseness of expression; but in ordinary communication, many more or less

loose expressions are perfectly effective and involve no danger of misunderstanding. Please look up *metonymy* and *synecdoche* in your proofroom dictionary. (If your employer has been thoughtful enough and wise enough to provide one that will not fall apart when opened!)

TOO EASY!

I wouldn't bother with a sentence like "The threat of air attacks are a reality." There is no idea in it; it's just padding by a handoutlicking substitute for a reporter.—*Oregon*.

Whatever a "handoutlicking substitute for a reporter" may be, I do not think he is the guilty one. At least, I have seen this mixed singular and plural construction in the writings of some very high-standing and high-paid journalists (to use a word I dislike). In fact, it is getting to be a widespread defiance of established grammar. I have seen it halfheartedly defended as having justification in "dominance of the plural idea."

It is far more dangerous to good expression than all of the unruly speech of the illiterate, because it seems to be supported by respectable authority. The Parlor Pink is, in my opinion, at least as dangerous as the professed rebel against conventional ways, because he is underestimated as a mischief maker. He can spread his poison while the sound-minded are ignoring him or laughing at him.

PRETTY SHARP!

In reading for a literary magazine I had this: "They are particularly interested in fiction, other than light novels, good mysteries, popular science, travel, and juveniles." I wanted to change the comma after *novels* to a semicolon, but had to follow the copy. Was I wrong?—*Pennsylvania*.

In my opinion, you were 100 per cent right. "Fiction, other than light novels," is a unit in the series, but the sentence as given in this case makes the series seem to start with the word "novels." Get it?

BASIC NONSENSE

A humorously inclined reader wrote to a newspaper columnist: "If we are to go Basic, let's go thoroughly Basic." He suggests for "I am hungry," *Wouf*; for "I am wet, cold, hungry, and thoroughly disagreeable," *"Wouf, wouf, wouf"*—and so on. It looks silly to me, but I would like to know just what the "Basic" idea is.—*Georgia*.

The words you cite are a rather cheap jibe at Basic English, the attempt to make from a vocabulary of a few hundred English words a language easily learned and understood, for international use.

OPAQUE ENGLISH

I have been a proofreader for forty years, reading all kinds of proof, but I don't think I ever saw the beat of this: "If contributions are paid by an employer to or under a stock bonus, pension, profit-sharing or annuity plan, or if compensation is paid or accrued on account of any employee under a plan deferring the receipt of such compensation, such contributions or compensation shall not be deductible under subsection a but shall be deductible, if deductible under subsection a without regard to this subsection, under this subsection but only to the following extent . . ." I had this in quotation from a magazine article on income tax. What I want to know is, How can a proofreader do anything but follow copy—and how can he do even that without the assistance of a darned good copyholder?—*Illinois*.

That, sir, is lawyer English. That it has come to be government English is "not so good." Heaven help the poor proofreader when he must tackle a job like this!

MORE LATIN

A great preacher stated in a sermon, "My nose was saluted by a disagreeable effluvia." What's wrong here?—*Arkansas*.

Now, is my good old friend Uncle Frank, of Fort Smith, conspiring with my other friend, in Vermont, to show up my abysmal ignorance of the language of Seneca, Horace, and Ovid (to say nothing of Caesar and Cicero)? No, Brother Calvert—I do not say "this data," "a strata," "a regalia," or "an effluvia." Neither do I fail to perceive that many persons who speak and write good (but not fussy) English do go pretty far in the direction of using Latin plurals as English singulars. And such usage is not half as bad as this, now and then allowed to crash the gate: "a statistic." That is crude and indefensible, and not included in the twilight-zone stuff.

HOMONYMS AS HOBBY

Your "to, too, two" are homonymous; that is, similar in sound but not in meaning, like *rain, rein, reign—sail, sale—seal, ceil—dam, damn*, and others. This is a hobby with me, and I have collected more than 1,500 such words.—*Missouri*.

Oh, yes—the boy *threw* a stone *through* the window as he went to *meet* the butcher and get the *meat*; the boy turned *pale* as a tin *pail*. Homonyms sometimes make it hard to *write right*, as in distinguishing between the *rites* of a church and the style of a *playwright*. But let's be careful! A *tear* in the eye and a *tear* in your trousers—these are not homonymous words, because they have different pronunciations for the same combinations of letters.

By J. L. FRAZIER

Mark for this department
items on which you wish criticism.
Send in flat package, not rolled.
We regret that personal replies
cannot be made by mail

SPECIMEN REVIEW

JOE S. COHEN, of Denver, Colorado.—The items which you submit, product of your employer, the Bradford-Robinson Printing Company, are top grade in all respects, mark you, the designer; with Victor Drake, the artist; and "Tony" Gotham, typographer, all as top-flight craftsmen. We find no adverse criticism justified in any detail. Fine work.

JAMES A. GAHAN, of Montreal, Canada.—In black, pale rose, and a light blue, your letterhead is a beauty. Layout is dramatic, the type combination glitters. We especially admire the clever line illustration of drawing board with a T-square in the rose tint, the two lines of type overprinting. Your card also has the plus quality which makes typography stand out. The work is very smart, soundly modern.

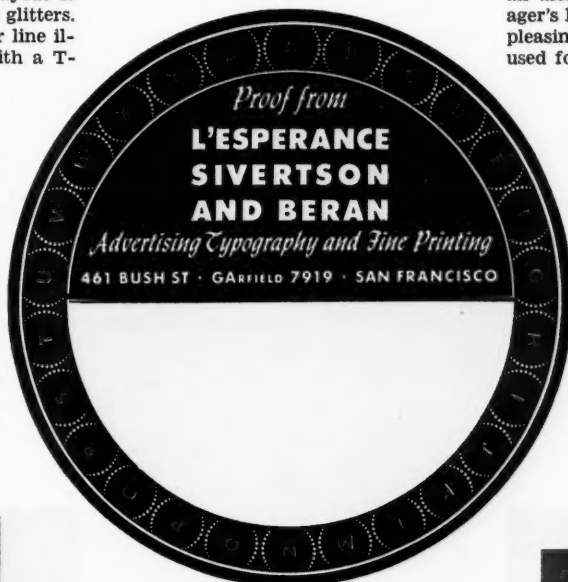
M. F. MCGREW, Pittsburgh, Pennsylvania.—The items you submit, done in the plant of the William G. Johnston Company, are uniformly of high grade. We find no opportunity to give any adverse criticism which would be constructive. Items which impress us most are "Peace, Be Still," a company folder, and your booklet, "The Greatest Heritage." The halftones of this second item

demonstrate your pressmen are as good as they come. Congratulations all around.

EDWARD G. CONN, of Windsor, Ontario.—Congratulations on your calendar for three months, die-cut and scored to permit of standing up on a desk. While typography on front side is ordinary the back side with your picture, a quotation, name, and list of specialties is effectively displayed, the type excellent. Punch is added by the fact of the picture being

HARRY KINZIE PRINTING COMPANY, of Tulsa, Oklahoma.—Items of various kinds of small printing are excellent. You have a number of the better modern types and employ them skilfully, usually in striking, original, uncommon layouts. Letterheads of Dale's Orange and the Magic Empire Express are particularly unusual, also impressive. Our only point of adverse criticism concerns use of archaic Copperplate Gothic for list of names bracketed all along right side of circulation manager's letterhead. The face is also an unpleasant contrast with the Bank Script used for the major display lines.

WARP PUBLISHING COMPANY, of Minden, Nebraska.—While we don't like the type in which your name and two other lines appear beneath the beautiful four-color illustration, which you've printed very well, your school calendar is decidedly attractive. The type in question lacks in style and grace, seems inappropriate, too, with names of the months in extra bold Old English type. Then, there's the line in sans serif between them, making three styles of type, no two of which harmonize. The second leaf, on which something about your work appears in type within a "border" worked out with



Effectively ornamental use has been made of the alphabet on this originally black, yellow, and red label sticker from the San Francisco advertising typographer, L'esperance, Sivertson and Beran

round, in contrast with the usual rectangular portrait. The halftone, however, is lacking in sharpness and snap, due to insufficient tone contrast. The photograph itself is perhaps largely responsible for a dull plate.

WILLIAM J. WATSON, Buffalo, New York.—The card extending the privileges of the Rare Book Room of the Grosvenor Library to whomever it is presented is a beauty. The classical roman caps in four squared lines, with beautiful Weiss initial in red, to the left of the four lines, impart just the right feeling. You also did well on the Brookman-Hazel letterhead. We'd prefer the Bodoni dash to be as long as the three lines of type as, otherwise, the whole does not appear squared. In red, the dash adds life and interest to what, without it, would be rather too plain a design.



PAST & PRESENT

If you are interested in presenting the merits of your business and personnel in a lively and effective manner—we apply for the job!

We deal in Good Printing and can furnish recent examples of our work in this manner. Telephone 6541 and ask to see specimens.



Rose and black on distinctive white card mailed by **Herbert W. Simpson**, of Evansville, Indiana



*The York Trade
Compositor*

Cartoon characters, in brown and green, brighten the cover of York Composition Company magazine



The Constitution of the UNITED STATES and its Amendments

Dignified hand lettering in blue and red on white embellished the cover of this booklet created by Paterson Parchment Paper Company, Bristol, Pennsylvania. On a parchment paper, the booklet reproduces a facsimile of the Bill of Rights

Blotters
THE FRANKLIN PRINTING COMPANY, Incorporated LOUISVILLE
TELEPHONE 1A 1721
114 W. MAIN STREET

We suggest FRANKLIN BLOTTERS to help sell your product or your service

Demonstrating as well as promoting the idea of using blotters to help sell a service or product, is this blotter from Franklin Printing Company, Louisville, Kentucky. The lower half is reverse printed in a bright red-purple on white

proof

COMPOSITION
MAKE-UP AND LOCK-UP
PHOTO PROOFS

SERVICE TYPESETTING CO

PROSPECT 6078 • 1220 MAPLE AVENUE • LOS ANGELES 15, CALIFORNIA

Above is two-color envelope design used by Service Typesetting Company, Los Angeles. At right, the cover of type-face series review booklet which has been planned by the same firm. This illustration was made from an advance proof

half-tone portraits of members of your staff, represents an excellent idea that other concerns which have a fairly small staff could adapt to their advantage.

THE OTTMAR MERGENTHALER SCHOOL OF PRINTING, of Baltimore, Maryland.—Calendar is neat and effective, a credit to the pupils doing the work. The feature is a four-color tipped-on process illustration, 4½ by 5 in. Background is view at sea with warships along bottom, Old Glory large out of all proportion being in upper part against the sky. Border rules in red and blue forms frame first the illustration, then the mount, a 12-point rule bleeding on all sides. Contrary to usual practice, the calendar leaves stitched on below the picture panel are neat as set in a very up-to-date sans serif type and figures. No school of printing anywhere provides any better instruction in the practical aspects of all the different branches of the graphic arts industry.

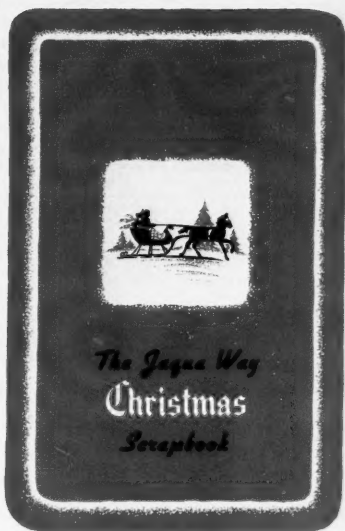
ABRAHAM LINCOLN HIGH SCHOOL, of Brooklyn, New York.—Like other issues it has been our pleasure to examine, the January number of "Cargoes" is nicely done, also decidedly interesting in appearance. The cover features bombs, such as are dropped from airplanes, moving downward and to left across page, tapering down in size from left to right as perspective requires. The bombs appear against a black background with fine orange (stock) lines at intervals of ¼ inch, the lines being at angle coincident with that of bombs' flight. The name and date, characterfully lettered, ap-

pear across bottom of page. Some of the spreads are particularly interesting and impressive, like the one "And the Wind," where the type overprints a striking illustration of trees bent by high winds, the picture being in a fairly light gray-green. Presswork is quite good.

FRANCIS J. BRUNNER, of Memphis, Tennessee.—Best features of your blotter, "Help," are copy and cartoon, the latter illustrating you whirling around and around with members of staff all yelling, "Mr. Brunner!" Copy is a well-worded request that customers do not push you too hard, with the help situation what it is. Typography is away too delicate. The word "Help" used as a heading, and in the circumstances, especially considering you felt an exclamation point necessary, requires something stronger than the soft-spoken, lady-like Trafton Script. And furthermore, the text is set in a very light sans serif not easy to read. Finally, all the type is too light in tone for another reason, rather two reasons. With the picture relatively so black, the tone harmony is violated and type matter is by contrast too much subordinated in appearance. Because of the dominance of the illustration we believe that a great many who have received the piece did not read it.

SOUTHERN NEW ENGLAND TYPOGRAPHIC SERVICE, New Haven, Connecticut.—Your new type specimen catalog has several unusual features, with the plus element of being a very good looking book. Plastic bound in ivory, the deep cream cover is striped by having company





In its original Christmas green, this cover of a scrapbook from the Jaqua Company, Grand Rapids, Michigan, had an appealingly simple appearance

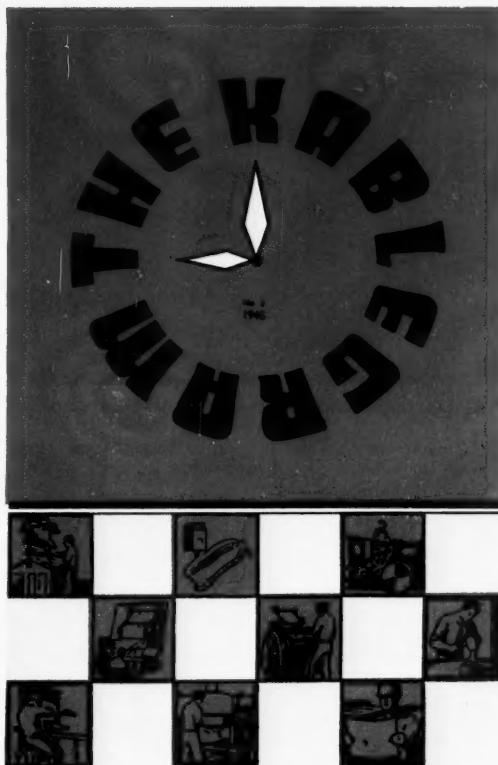
name printed in brown running continuously diagonally across the page. Overprinted in black in upper half is "Type Specimens" and in the lower part is your circular printers' mark. The 8- by 10-inch cover is a fold opening to twice its size to reveal an "Alphabetical Recognition Index" which shows a specimen line of each type, the sizes in which it is available, and the page numbers on which the style may be found. A thumb index separates the various type families, and makes locating one a simple matter. Letter count of all machine-set faces is charted. The specimen book achieves its purpose of being a handy tool to work with, is handsome as well.

CHESTER A. LYLE, Canton, Ohio.—As is usual the Timken Vocational High School calendar indicates enthusiastic and capable

pupils and able, intelligent instruction. Each month's leaf is on heavy antique cover paper different in color. This 1945 edition is all devoted to flowers, a different one being illustrated on the leaf for each month. Following up the picture in each case is a short quotation from the writing of noted people. For instance, the chrysanthemum is illustrated on the March leaf. Below the picture the copy, by Oscar Wilde, reads, "Chrysanthemums from gilded argosy unload their gaudy, scentless merchandise." The calendar panels appear just below the quotations. Illustrations, it is important to mention, are printed in the appropriate colors from hand-cut linoleum or else rubber plates. Most striking illustration is that of the lily on April leaf. In this the blossoms are white and leaves are

green against black background panel—feature which "makes" it —on bright red paper. The leaf is a beauty—it fairly glitters. Our idea of the second best picture is the poinsettia on December leaf.

TOMPKINS PRODUCTS, of Detroit, Michigan.—There are some faults of design—rather minor, however—in your new copperplate engraved letterhead. They are considerably compensated for by the glitter of the ink. Also the lettering is more up-to-date than is usually supplied by such engravers, who, as a rule, continue to adhere to old styles of lettering the better typographers have long considered *passé*, Copperplate Gothic, for instance. A fundamental of design is violated in the contour of the whole, being widest at the bottom. The inverted pyramid, with greatest width at top, is much preferred,



Cover of "The Kablegram," from Kable Brothers Company, Mount Morris, Illinois, symbolizes the plant's peak production achieved by working "around clock." Original checkers were yellow and black

GRAPHIC ARTS OF EDUCATION



THIS ISSUE COMMEMORATING
PRINTING EDUCATION WEEK
JANUARY FIFTEENTH TO TWENTIETH
NINETEEN HUNDRED AND FORTY-FIVE

One-color reproduction of wood cut of Franklin was cover feature of "Graphic Arts Education," published by department of printing at Carnegie Tech, in issue commemorating Printing Education Week



Continuous line drawings of "Apish Fancies" from a copy of Edward Cocker's "Penmanship" (c. 1671) form border of New Year's greeting of Merrymount Press, Boston



Cover and inside of invitation to exhibit and meeting sent printing buyers by Utica Club of Printing House Craftsmen during International Printing Week

particularly for purpose of good balance. Use of the row of periods following the name in a vain effort to make that line longer, is a second structural fault. The periods are so small as compared with the letters that the line is actually no longer than the name visually, which is what counts. Less serious is the band of rules following the line "Manufacturers—Distributors," although these accent the width at bottom. One more thing which could be done to advantage is improve the swash cap "M" of that line. It lacks grace, is too condensed for the very nice italic lettering of the remainder of line. Even so, it's a better letterhead than most.

THE MAPLE PRESS COMPANY, of York, Pennsylvania.—Your slim, quite oriental-appearing volume "China," made up of addresses by Madame Chiang Kai-shek in this country and Canada, is a worthy shelf-mate to other Maple Press "Christmas Keepsake" books. And that's saying something! Of 52 pages, trim size 6½ by 9½ inches, it is printed with black and deep red inks (the two colors being on every page) on a yellow stock—not beige or cream but an honest yellow unique in



Perhaps Stanley J. Cordell of Chicago did imbibe a bit too much pre-Christmas cheer, but his holiday greeting was just as sincere as one could wish

Common
sense is the
knack of
seeing things as
they are,
and doing things
as they
ought to be
done.

C. E. STOWE



Good-looking and sensibly useful blue blotter from John C. Meyer and Son, Philadelphia typographer

its being used as book stock. "China" is another demonstration of the talents of Howard N. King, who designed it. The illustrations, quite properly, are by the gifted little Chinese artist of New York City—Jeanyee Wong. Bound in a yellow paper over boards, the cover contains the two-color illustration of the title page. The spine is of black cloth extending ½-inch over on each side. Slip case is of the same yellow paper of the book. Beautifully set by hand in 14-point Monotype



You are cordially invited to witness an Exhibit in recognition of **INTERNATIONAL PRINTING WEEK** January 14-20, 1945, at the Central New York Power Corp., 258 Genesee Street, Utica

★ ★ ★ ★ ★

to be a special guest of the **UTICA CLUB OF PRINTING HOUSE CRAFTSMEN** and co-operating printers (see reverse side) at their meeting on January 17th at 8 p.m. at 751 State Street, celebrating the anniversary of the birthday of Benjamin Franklin, printer

Feature Speaker
LAURANCE B. SIEGFRIED
School of Journalism, Syracuse University

Exhibits: Refreshments
R.S.V.P. via the enclosed postcard

Janson, only 600 copies were printed and then the type was destroyed. The copies are numbered on the colophon page. The book came wrapped in a special Christmas paper, with a two-color label on yellow paper that contained an illustration from the book. The format of "China" is exquisitely appropriate to the slender yet stalwart Chinese lady whose words it carries; in no sense is it loud despite its yellow, red, and black colors. The book is eloquent, too, even though wordless on the subject, of the quality of work of the Maple Press.

NATIONAL BINDERY & PRINTING COMPANY, of Trenton, New Jersey.—The first impression made by your folder, "Seeing and Selling," is a fine one; front is interesting and impressive. Ends of the flat sheet are cut at an angle so that when folded from each side the ends meet. When folded, the complete front design is seen. Near upper left corner, on narrow front fold, there's an illustration of an eye in black with touches of blue. With solid black above and below extending out at angles effect is of the eye sending out an ever-widening



Prints of Paris

Cheering in its colors of yellow and black on a green stock was this January cover of the house magazine of Paris Printing Company, Kansas City

band of light (the white paper). In this, on the wide fold from the right, "Seeing and Selling" appears in large roman capitals printed blue. Against black (reverse color plate) copy appears below as follows: "We are not satisfied with hearing about the things we want to buy—usually we want to see what they look like.—A. Richie." Upon opening the "front gate" the spread disclosed is comparatively disappointing. The heavy combination rule bands in bright blue—along with initial and big bullets at start of each paragraph in the blue—simply overpower the type, even the nice half-tone of plant building. Such ornament should never overpower a message in type. Equally disappointing is the use of Copperplate Gothic, a business card face, which, with the advent of stylish modern sans serif types, has now become *passé*. One more point. With your name in a thin block face and address line just below in the fat Copperplate there's a decided violation of shape harmony, really unpleasant to view. Contemplate the effect of the two lines and see if you don't agree. Presswork is very good.

MIDDLETON PRINTING COMPANY, Waxahachie, Texas.—We are very happy to again see examples of your work which has long impressed us. The standout item is your blotter, "Beauty." First of all, the smooth side is "silvered," a big feature in its attractiveness and effectiveness. What really hits one betwixt the eyes is the rose illustration on left side, slightly above vertical center. The blossom itself is in a brilliant, fairly dark red, stem and leaves in green. The beautiful cursive letter is just the thing for the heading. We regret, due to descender of final letter "y," the base of the word "Beauty" is much above the base line of the rest of the line starting text group, which is set in light square serif type. If the four lines of text were spaced farther apart the desired alignment could be effected. However, it is possible that the lines would then be too far apart. Signature group to the left of center counterbalances the rose illustration nicely. Your statement on salmon stock is effective as a result of modern layout and color, attractive for same reasons and fine types employed. We caution against letterspacing extra slim types like that used for the name the Olmsted-Kirk letterhead. Such types were designed to save space, seem inconsistent when they do not. Besides, widely letterspacing slender types gives a spotty effect, rather unpleasant to look upon. The particularly interesting and lively layout of the McElroy heading is appreciated. It would be no less interesting and balance would be improved if the design were shifted more to the right. As arranged, it is over-heavy on left side. You're decidedly able in your use of color.

LEW WALLACE SCHOOL PRINT SHOP, of Gary, Indiana.—It has been interesting to examine the large number of specimens you submit. They range in quality from quite bad to very good. We'll reverse the usual order and give you the sugar coating last, so as to leave you smiling when we sign off. Low is reached in

CHRISTMAS

BY LEIGH HUNT DECEMBER, 1837, COMES TO YOU WITH HOLIDAY
GREETINGS FROM A R TOMMASINI 1944



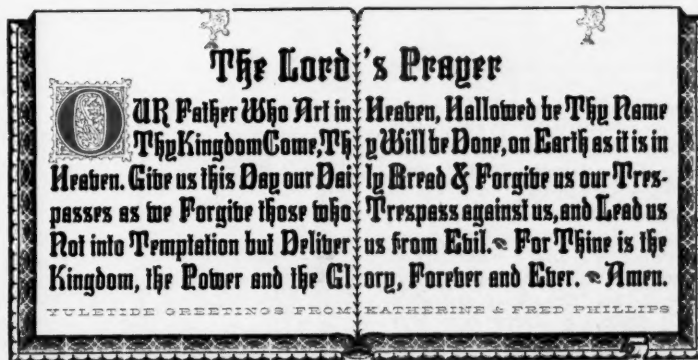
OBERVE a little boy at a Christmas dinner, and his grandfather opposite him. What a world of secret similarity there is between them.

How hope in one, and retrospection in the other, and appetite in both, meet over the same ground of pudding, and understand it to a nicety. How the senior banters the little boy on his third slice; and how the little boy thinks within himself that he dines that day as well as the senior. How both look hot, and red, and smiling, and juvenile. . . . The old gentleman sees his own face in the pretty, smooth one of the child; and if the child is not best pleased at his proclamation of the likeness (in truth, is horrified at it, and thinks it a sort of madness), yet nice observers, who have lived long enough to see the wonderful changes in people's faces from youth to age, probably discern the thing well enough; and feel a movement of pathos at their hearts, in considering the world of trouble and emotion that is the causer of the changes.

That old man's face was once like that little boy's! That little boy's will be one day like that old man's! What a thought to

make us all love and respect one another, if not for our fine qualities, yet, at least, for the trouble and sorrow which we all go through! Aye, and joy too! for all people have their joys as well as troubles, at one time or another; most likely both together, or in constant alternation; and the greater part of troubles are not the worst things in the world, but only graver forms of the requisite motion of the universe, or workings towards a better condition of things, the greater or less violent according as we give them violence for violence, or respect them like awful but not ill-meaning gods, and entertain them with a rewarded patience.—Grave thoughts, you will say, for Christmas. But no season has a greater right to grave thoughts, in passing; and for that very reason, no season has a greater right to let them pass, and recur to more light ones. So a noble and merry season to you, my masters; and may we meet, thick and threefold, many a time. . . Fail not to call to mind, in the course of the 25th of this month, that the Divinest Heart that ever walked the earth was born on that day, and then smile and enjoy yourselves for the rest of it, for mirth is also of Heaven's making, and wondrous was the wine-drinking at Galilee.

Still timely, though century-old, words of the English essayist Leigh Hunt were used on the Christmas greeting of A. R. Tommasini, foreman of the composing room of the University of California Press, at Berkeley. Original is 10 by 14 inches, black on white antique paper, with touches of Christmas red



On his personal Christmas greeting, Frederic Nelson Phillips, the New York City typographer who is especially interested in "the future of old-fashioned typography," used "Memorial," a face made by Boston Type Foundry, shown in its specimen book of 1881. Original black and white with touches of red

those items in which Broadway appears. In our opinion it's the second ugliest type ever designed, a French prize entry for the Chamber of Esthetic Horrors—only Bifur beating it by a half mile, which is no compliment to Broadway. We find it—Broadway—used for one display line of three in a membership card, two other display lines being set in the characterful and otherwise excellent Lydian and Bernhard Cursive, products of the same company, later management. We'd like to introduce here a few observations on type harmony and sound contrast but space doesn't permit, and several good books cover that. Effective contrast with good taste is easily possible. Let's say, too, that in all the thousands of items of printing we've seen in the last year our only view of Broadway—remembered, at least—has been supplied by you. The old card gothics—including Copperplate—have all but faded out of the picture—deserve total eclipse—but we find these in some all-cap. composition, in itself unsound typography. Modern sans serif types like Futura and several similar styles supply everything Copperplate and its kind do, and considerable besides—better styling, for just one thing. Space begins to show signs of running low, and, so far, we've mentioned only type qualities and combinations. That's all right if a complete job is impossible, as it is, because in them your greatest blunders show. Best items are those in which one good style is employed—not that we advocate that as a practice. It is safe, and the fact that such items show up well demonstrates also good understanding of grouping, spacing, balance, *et cetera*. Too bad so many nice items otherwise, should be handicapped by use of inferior—yes, ugly—types and inharmonious combinations. We pause to mention use of archaic Wedding Text in an age when Goudytext is available. Scattered layouts like that of the cover of the Tenth Annual Graduation Exercises of Roosevelt High School are bad regardless of type used. Compare with the cover of similar item for Tolleston High School, interesting and impressive, though second color should be lighter and brighter. As intimated, rather than specifically stated, the amazing thing to us is why with so many sound modern types as you have in the shop you don't melt up the Broadway and block gothics. These are your greatest handicaps.

JENSEN PRINTING COMPANY, Minneapolis, Minnesota.—That's a great idea you have to "keep this slogan alive in '45: Make Every Minute Count!" Your mailing piece should help do it. On 7-by 8½-inch cardboard with a stand on back to permit upright display, the slogan is printed in red on a white ribbon that winds around an hour glass representative of 1945. The ribbon and glass stand out against a starry deep blue sky that gives an effect of time and space. The dated and unfurling ribbon dwindles off upper right, carrying its numerical reminders of the years when we weren't making every minute count. It's a timely piece.



Caught Short

Stop me if you have heard the one the traveling salesman told

About the paper shortage

He says it will be quite a long time before we get paper like we used to get

He says the manufacturers are doing the best they can

Under current restrictions

"If you are a good printer," he says, "it is the same as always . . . you'll still do good work"



Printing

HOWARD COGGESHALL, INC.
701 STATE STREET, UTICA

NOW...You Chase Me for a While



The time will come when the buyer will stop, put his hands on his hips, cock one eye and say to the seller, "Now, you chase me for a while."

Everybody knows that for many moons we have been enjoying a seller's market. Little attention has been paid to price. The first question is, "When can we have it?"

Some day these conditions will be reversed and the man who has consistently given good service and has remained customer-conscious at all times, regardless of handicaps, will be on the inside track in the race for business. We appreciate your patronage. We've never said, "Don't you know there's a war on?"

EDWIN H. STUART, INC.
Typographic Service
422 First Avenue • COURT 3897
Pittsburgh, Penna.

STUART MAKES TYPE TALK • STUART LEADS IN TYPE STYLES

Unusual conditions now prevailing—the paper shortage and the seller's market—are subjects of two-color blotters by Howard Coggeshall, Utica, New York, and Edwin H. Stuart, Pittsburgh, Pennsylvania



Just Listen to THE CALLIOPE

Memories of P. T. Barnum, Jumbo, green tights, trapeze performers and pink lemonade. We have named this new type just installed, "Oldtown." Available in 24, 30, 36 and 48 point, capitals only. It's foundry. Please don't ask to make mats from it. Reproduces by electrotype or by reproduction proofs.

EDWIN H. STUART, INC. *Typographic Service*

422 First Avenue • COURT 3897 • PITTSBURGH, Pa.

STUART MAKES TYPE TALK • STUART LEADS IN TYPE STYLES



DURING the past seven months an unprecedented volume of business has strained our executive and mechanical staff to the utmost. But we never missed a delivery or turned down an order. War work with extra special "must go" demands has been handled with speed and dispatch. The loyal staff of hard-working executives and exceptionally skilled crew of craftsmen offered by the super-efficient AL SCHUTTE and backed up by FRANK BRADLEY, king of the machine room, and HARRY and

ANN and TONY and JOE and JOSEPH and RICH and BILL—all have risen to every emergency. And all these boys have bought bonds, paid their union dues, winked at their social security deductions and put their shoulders to the wheel most commendably.

Of course, our own type foundry and superb mechanical equipment with labor-saving devices at every corner helped to make possible the production of this terrific volume of business.

Send in the orders, good customer friends—we'll turn 'em out. Sharp reproduction proofs, beautiful streamline typography, and close attention to detail, is taken as a matter of course.

EDWIN H. STUART, INC.
422 FIRST AVENUE • COURT 3897 • PITTSBURGH, Pa.

Stuart Makes Type Talk • Stuart Leads in Type Styles

Two others blotters, in red and black on white, from the alert Edwin H. Stuart. One features an installation of new type, "Oldtown." The other "sells" Stuart service and the craftsmen who turn it out

OFFSET

Proper Operation of the Offset Plate Whirler

By R. Ernest Beadie

WHEN THE PHOTOENGRAVER and the offset platemaker first glimpse each other's methods of plate coating, it is always a double-barrelled source of amazement. The photoengraver invariably considers that a tremendous and unreasonable amount of time and effort is expended for an operation which he accomplishes in a matter of minutes. On the other hand, an offset platemaker can't understand how the simple operation by the photoengraver has any value.

OFFSET REQUIRES CLEANLINESS

The offset platemaker, who has been trained not only to consider cleanliness as a prime requisite in the coating process, but to believe that this desirable condition is the result of strict adherence to cleaning solution formulas and rigid regard for the time element in their use, finds it extremely difficult to place credence in the theory that cleanliness can be achieved simply by means of a brisk scrubbing for a few seconds with stiff brush, water, and a fine abrasive material.

But what proves entirely adequate for the purpose in one process would be found totally inappropriate for the other. As we are here concerned only with offset, the operations that are mentioned in the ensuing paragraphs will be applicable only to that process. Consideration of the broader aspects of the cleaning and counter-etching operation requires a sympathetic application of subsequent steps in the process. The step which immediately follows the cleaning and the counter-etching is that of the actual coating of the plate, by means of the whirler, with the light sensitive coating.

OF SIMPLE DESIGN

The light sensitive coating is applied, as just stated, by means of the piece of equipment designated as the plate coating machine, or, to use the technical terminology, the "whirler." This machine, simple in design yet highly efficient in opera-

tion, has been developed to accomplish the essential uniform distribution of either the albumin (surface coating) or the deep-etch type of light sensitive coating.

SCRUBBING GRAINED PLATE

The grained plate, which has been given a coating of 12° Baume gum arabic after having been thoroughly washed on being removed from the graining machine, is placed in the counter-etching trough and given another thorough washing with a strong stream of water and a stiff-bristled brush, to remove all trace of the gum solution. Even plates which have not been protected with gum solution must be given this scrubbing—it is much more likely to be needed in their case.

Plates which have stood only a short space of time after the graining has been completed, without some such form of protection as the gumming in provides, will be found in a decidedly unsatisfactory condition for the reception of an offset printing image. This is due to the oxide which always forms on metal (especially zinc) immediately drying takes place. It is practically impossible to remove this oxidation without causing great damage to the "tooth" of the grained surface. Unless the plate surface is absolutely free of any such deposit, trouble can be expected later when an attempt is made to use the plate.

WHY COUNTER-ETCHING?

For some obscure reason, it recently has been advocated that the plates should be counter-etched before they are gummed in. The line of reasoning followed by those who contend that this technique is beneficial has proved definitely incomprehensible in the light of what has always been one of the cardinal tenets of offset instruction. This principle is that gum arabic, during the drying period, reacting with the plate surface, builds a film of resistance to grease. This is the very quality which the press damping

solution is supposed to keep reinforced during printing.

It is also well understood that even a mild formula, as regards the counter-etching solution, to some degree attacks and breaks down the "tooth" structure of the grain. So, considering that it is highly desirable to retain this "tooth" structure at the peak of its efficiency, which is supposed to be practically 100 per cent when freshly grained, the logic of first attacking the grain structure with an erosive and efficiency-impairing solution, and then closing up the grain structure with a film which is known to be moisture receptive, is definitely obscure.

COUNTER-ETCH AFTER GUMMING

Through many years of production experience it has been incontrovertibly proved that after a plate has been "gummed in," it must be counter-etched again after this gum coating has been removed from it. Otherwise the "work" or printing image will not hold. This applies to both photo-mechanical processes as well as to the hand transfer method.

Make sure that plate is entirely clear of all abrasive material before the gum is applied to the freshly grained surface of the plate, and take the necessary measures to assure very rapid drying of this gum coating in order to reduce to a minimum the hazard of oxidation formations. Slow drying might permit the formation of oxide salts, and the drying gum would hold them in contact with the metal, defeating the very purpose of the precaution.

THOROUGHLY CLEAN PLATE

Having thoroughly washed and scrubbed the plate to remove all traces of gum or other foreign particles, flow on a generous amount of cleaning solution if the plate has not been gum protected. This cleaning solution can be composed of two ounces of a commercial grade of borax and one gallon of water. Using a stiff-bristled, ordinary scrubbing brush, scrub the entire surface of

the plate vigorously, keeping up the operation for at least two minutes. Take particular care that all sections of the surface receive an equal amount of attention, and that no isolated or corner spots are missed.

RUB WITH FELT

Hose off all cleaning solution and, keeping plate covered with an adequate amount of water to prevent drying by evaporation, rub it with a 6-inch square of heavy roller felt, using a fair amount of pressure, to remove particles of foreign matter from the deep interstices of the grain. Continue the rubbing until no traces of blue-gray discoloration (from a zinc plate) show on the piece of felt. Give the plate another hosing with a steady and strong stream of tap water. Drain it, and remove as much surplus moisture with a squeegee as possible.

Apply the counter-etching solution immediately, making use of a generous amount, and with a stiff-bristled brush (not the brush that is used for the cleaning operation) give the surface another thorough going over. During this operation the color of the plate should change slightly, the extent of such change being determined by the strength of the counter-etching solution.

Using a solution composed of two ounces of hydrochloric acid and one gallon of water (the one most commonly in use), the resulting color should be a velvety appearing overall tone of gray. Should uniformity be lacking in the color, or spots and streaks appear, repeat the counter-etching operation minus the scrubbing. Rock the plate by hand from side to side and from end to end, thus making sure that all areas receive equal coverage.

APPLYING THE COATING

Having completed the counter-etching operation and achieved satisfactory results, the next step is the actual coating of the plate with the light sensitive solution. Here some mention should be made of the technique involved in the application of these coatings. They are of two types—the coating used for the albumin or surface printing image type of plate, and the one used for the deep-etch type of plate. The two are vastly different, both as to ingredients and viscosity, as well as in gravity and function.

The albumin coating is usually composed of some substance resembling that from which it derives its name. Egg crystals were formerly used, but recently the material used has been synthetic, because the latter is more uniform and depend-

able, does not deteriorate to the extent that the products of living cells, such as egg crystals, do. Its viscosity is low, and its gravity, for most competent performance and results, should be approximately 6.3° Baume at a temperature of 77°.

Deep-etch coatings are composed of vegetable matter or gums, and are also synthetic at present, because of greater control over uniformity. They have a high viscosity, and their gravity reading should be around 12° to 14° Baume, at 77° Fahrenheit, depending on the grain of the plate or on the temperature and relative humidity. This last also affects the use, at certain specific gravities, of the albumin coating.

OBSERVE STANDARD PRACTICE

The manner in which the light sensitive coating is applied determines to a considerable extent the qualities possessed by the printing plate. It is important, then, that a standard practice be observed and employed in this highly consequential function.

Factors of significance in this connection are: whirler speed, viscosity of coating solution, evenness of distribution of same, and drying methods. A serious error in any one of these is likely to result in trouble later on in the process.

After counter-etching and thorough washing under tap water, the plate should not be permitted to dry before the light sensitive coating is applied. For this reason, the counter-etching trough should be within easy reaching distance of the whirler. This will permit quick transfer of the wet plate to the turntable of the whirler. By means of the water attachment, which should be part of the equipment on the whirler, the plate should be kept damp during the time which must elapse before the actual coating begins.

Assuming that the coating solution is prepared, shut off the water and permit the plate to whirl for at least ten seconds to permit removal of surplus water. The whirler should, of course, be started when the plate has first been placed on the turntable in the desired position. After the surplus water has been whirled off, the plate, which should by now have a damp velvety appearance, is ready for the coating.

POURING THE COATING

This should be applied while the turntable is rotating at a speed of not less than fifty revolutions per minute, by being poured in a large pool at the center of the plate. Two applications may be made, always starting at the center and moving

the pouring vessel outwards toward the edges of the plate. Care must be taken to give equal coatings both times if the latter technique is to be employed and, regardless of which method is employed, one or the other should be adopted as standard. Such standardization eliminates the possibility of having plates coated with varying thicknesses of material, regardless of who performs the coating operation.

CONTROL SPEED OF WHIRLING

Speed of whirling must also be standard. The practice of starting to coat the plate while the turntable is revolving at a low speed and increasing the speed after the pouring has been completed is not recommended, because of the impossibility of duplicating the performance in every detail during subsequent coatings. The thickness of the dried coatings will lack uniformity.

Experience alone will prove which method of coating gives the most satisfactory and uniform results.

Length of whirling time must be adequate for drying purposes and, because of the sensitivity of the dried coating to moisture, it is important that the coating be brought to equilibrium with the atmospheric conditions of the department. Heat should not be used in drying the coating while the plate is still on the whirler, unless the plate is subsequently permitted to attain the same atmospheric conditions as the department.

"When plates are being coated with the albumin solution, gas heat should be rigidly avoided because, on account of incomplete combustion, fumes from the burners almost always contain the properties which tend to render the coating insoluble. It is also recommended that the plate coating of the albumin type be dried on an open whirler without heat so that it may be well ventilated, and that drying be continued at least ten minutes after the coating becomes dry to the touch."

SPEED DETERMINED BY EXPERIENCE

If necessary, the plate may be removed from the whirler as soon as dry and allowed to stand at least ten minutes in the department atmosphere before being exposed to the arc lamps. Fifty revolutions per minute is not an arbitrary speed, and no attempt is made herein to dictate specific rates of speed. This factor is governed by the size of the whirler, as a rule, and is usually established after experience proves which speed gives the best results. It will necessarily vary, depending

* Litho. Tech. Fdn. (nc.)

on which type of coating is being applied to the plates.

So much for the albumin coated type of plate. Now, the deep-etch coating must be considered. This, because there is an appreciable difference in the characteristics as compared to the other type, must obviously require slight modifications of the rules governing the coating technique.

The necessity or advisability of employing a pre-etching solution,

possible, and this is a decidedly undesirable result; so pour evenly and at a speed which will give the best result. Stop pouring before the final few drops of coating are reached. They frequently remain isolated in the form of globules which have to be dissipated by hand.

When the pouring has been completed, allow the whirler to revolve at the same low speed until all of the plate surface appears covered. Stop the whirler and examine the

has been thrown off and the plate has assumed a velvety appearance. A suitable quantity, in relation to the size of the plate, of deep-etch coating, freshly filtered through a cheese-cloth, is then flowed onto the plate while it is whirling at a speed of from twenty to thirty revolutions per minute. It is recommended that pouring of the coating be started at the center and the pouring continued at this spot until the operation is completed. However, other techniques, such as starting the pouring at center, and gradually moving the pouring vessel toward the outer edge until about one-third of this distance has been covered, or starting pouring from the plate's outer edge and moving the pouring vessel to the center, have given satisfactory coating results.

WHIRL UNTIL DRY

The whirler is then permitted to run for about a minute, after which it is stopped and the plate subjected to close examination for the purpose of noting any imperfections in the coating. No defects being apparent, whirling is continued at approximately sixty revolutions per minute for about ten minutes after visual observation indicates dryness. Mild heat may be used to speed drying, but in this event the plate must not be used (or exposed) until such time as should prove adequate for the purpose of arriving at equilibrium with the atmospheric and relative humidity of the department.

The maintenance of uniformity and constancy in the speed of the whirler throughout the entire coating operation, whether the plate be coated with the albumin or the deep-etch type of coating solution, is a factor of prime importance, involving as it does the degree of efficiency which will be inherent in the plate. Should the speed not be constant, an unevenly coated plate will result.

UNIFORMITY MAKES QUALITY

Uniformity of the depth or thickness of this light sensitive coating is the controlling factor in the production of fine printing qualities.

Great care must be taken that the source of power be dependable at all hours of the day, so that no fluctuation in the voltage occurs to disturb the constancy of the speed of the whirler. Adequate cables to carry the necessary load must be provided. It must be readily apparent that the result of any jerkiness or slowing down, followed by rapid acceleration, would have considerable detrimental effects on the coating.

There are many friction and belt-driven whirlers still in use in the



Typical modern whirler with turntable operated by means of gear reduction unit. Counter-balanced cover has been raised to show heating elements. Photo courtesy Rutherford Machinery Company

as is sometimes advocated in the surface coated type of plate, definitely is not practical for the deep-etch type of plate. So, after the cleaning and counter-etching operations are completed, the plate is ready to have the coating applied.

POURING MUST BE SMOOTH

Place the plate on the whirler and, with the turntable revolving at a speed of between twenty and thirty revolutions per minute, permit the water to flow until ready to pour the coating. Shut off the water and, after the allotted ten seconds for the purpose of getting rid of the surplus water, pour all the coating quickly in a pool at the center of the plate.

Pouring should be fast, but not so fast as to cause any splashing. If the pouring is done at too rapid a pace, the formation of bubbles is

coating for foreign matter or bubbles. The former must be removed with a very fine-pointed soft brush; the latter must be punctured with a sharp stick—a toothpick will do. This part of the operation must be performed rapidly.

Everything being in order, restart the whirler and gradually increase the revolutions per minute until a speed of sixty to seventy has been attained. Then close the top of the whirler, turn on a few of the heating elements, and permit the whirling operation to continue on for at least a half hour—without heat for the last fifteen minutes.

THE PROCESS IN BRIEF

Described briefly, the procedure is: a zinc or aluminum plate, which has been completely counter-etched, is flushed with water and is then whirled until all the surplus water

trade, and many of the unsatisfactory plates, as regards the coating, can be directly traced back to such a type of whirler. Belts frequently slip or work loose because of their material stretching or deteriorating. Friction discs have a tendency to lose their efficiency after long usage.

With the highly efficient, compact whirler units made available to the trade by the makers of graphic arts equipment, it is difficult to imagine the motivating factor which controls the thinking of some of our production executives when they consider that they can build a satisfactory piece of whirling equipment.

LIGHT, CONVENIENT EQUIPMENT

Lightweight, sturdily constructed equipment, simple in mechanics yet fully equipped to perform adequately such functional activities as washing, drainage, the application of heat when desirable, *et cetera*, is available. The turntable is supported on a "spider" and these two members of the assembly are so light in overall weight and so precisely adjusted to the motive power that they may be moved freely with one finger.

Friction and belt drives have been eliminated and power is applied to the turntable by means of a compact gear reduction unit which has an over-run clutch. A special thrust bearing is provided to take up the weight of the turntable and its "spider" supporting frame.

CLEANING AND DRAINAGE

The housing or drum of this unit is constructed to drain toward its lower center and has an outlet pipe for connection to the drainage system. A curved spray pipe on a swivel mount is provided for flushing off the plates and for cleaning the machine itself. This latter is advocated as standard practice at the end of each day's coating activities. This curved spray pipe has a valve connection by means of which it can be attached to the water supply line.

The housing drum has a dust-proof exhaust vent for purposes of discharging warm, moist air from inside the machine while coating and whirling are in progress with the cover closed. A self-contained counter-balance is supplied for raising and lowering the cover with a minimum of manual effort. Heating elements (the electrical type) are suspended on the underside of the cover in strategic positions, and this assembly is provided with a high-low switch. Equipment includes AC or DC motor, starting switch, and speed control rheostat. Speed indicator will be supplied at small additional cost.

The Typographic Scoreboard

Subject: Vogue

Issues of January 15, February 1, and February 15
242 Page and Two-page Advertisements

Type Faces Employed

Bodoni (M)	86	Goudy Old Style (T)	1
Regular, 29; No. 175, 20; Book, 19; No. 275, 10; Ultra, 8		Ionic (T)	1
Putura (M)	49	Kennerly Old Style (T)	1
Medium, 18; Light, 15; Bold, 6; Demi, 6; Ultra Bold, 3; Med. Condensed, 1		Litho Roman (T)	1
Garamond (T)	12	Typo Upright (T)	1
Light, 11; Bold, 1			225
Baskerville (M)	9	T—Traditional; M—Modern	
Eve (M)	8	Ads set in traditional faces.....	41
Bernhard Roman (M)	6	Ads set in modern faces.....	184
Corvinus (M)	5	There were seventeen advertisements which contained no type.	
Medium, 2; Skyline, 2; Bold, 1		Of all the advertisements, 26 credited to traditional carried modern display. From the standpoint of display only, the score is Traditional 15; Modern 210.	
Gothic No. 204 (T)	5	Weight of Type	
Lydian (M)	4	Ads set in light-face.....	142
Nicholas Cochlin (M)	3	Ads set in medium-face.....	48
Commercial Script (M)	3	Ads set in bold-face.....	35
Metropolis Bold (M)	3	Seventeen ads contained no type.	
Weiss Roman (T)	3	Layout	
Bookman (T)	2	Conventional	100
Cloister Old Style (T)	2	Moderately Modern	139
Forum Caps (T)	2	Pronouncedly Modern	3
Gothic No. 49 (T)	2	Illustration	
Light Copperplate Gothic (T) ..	2	Conventional	131
Lucian Light (M)	2	Moderately Modern	105
News Gothic Ex. Cond. (T)	2	Pronouncedly Modern	6
Typo Script (T)	2	General Effect (All-inclusive)	
Balloon Bold (M)	1	Conventional	93
Banker's Script (T)	1	Moderately Modern	144
Bernhard Roman Bold (M)	1	Pronouncedly Modern	5
Cartoon Light (M)	1		
Cheltenham Old Style (T)	1		
Fairfield (M)	1		
Gothic No. 107 (T)	1		
Gothic No. 149 (T)	1		

The modern (left) and traditional advertisements that are, in Scorekeeper's opinion, the best examples of those two types of advertisements appearing in the three issues of Vogue reviewed by the Scorekeeper. Ad at left was in four colors, that at right used a second color




The TYPOGRAPHIC CLINIC

SOUTHERN VIEW CHAPEL
Invites You and Your Friends to Enjoy
WHEATON COLLEGE AMBASSADORS
Saturday, February 18--9:30 a.m. and 7:30 p.m.

Four young men singing the old Gospel songs as you love to hear them.
A time of genuine spiritual strengthening you will long remember.

The Ambassadors will be at the Washington Street Mission Sunday
afternoon.

They will be at the Centennial Auditorium on Saturday, February 17th,
at 7:30 p.m.

The "Youth For Christ" Rally

Your Are Always Welcome

3300 S. Third St.

Southern View CHAPEL
3300 SOUTH THIRD ST. Invites you and your friends to enjoy
**WHEATON COLLEGE
AMBASSADORS**
SATURDAY, FEBRUARY 18
9:30 A.M. AND 7:30 P.M.

★
Four young men singing the old Gospel songs as you love to hear
them. A time of genuine spiritual strengthening you will long
remember. ★ The Ambassadors will be at the Washington Street
Mission, Sunday afternoon. ★ They will be at the Centennial
Auditorium on Saturday, February 17th, at 7:30 p.m.

★
THE "Youth For Christ" RALLY
YOU ARE ALWAYS WELCOME



BEYOND any doubt, the original specimen at top proves that modern type faces alone cannot make modern printing. It also shows that an understanding of type sizes is necessary in order to arrest attention. This is a common handbill announcing an entertainment; therefore, the feature line should be the entertainers themselves. The old theory that a good handbill tells "Who, What, When" still holds good. Unrelated type faces of many styles should never be used together, whether they are modern or tra-

ditional. In the resetting, all type faces have a similar tone value, emphasis being attained by contrasting sizes and by a sprinkling of script type, which is more effective when used sparingly, for added interest. Both the original and the redesigned piece are the same size, yet the reset specimen has a more dramatic height and appears larger. This demonstration proves the fact, noted in THE INLAND PRINTER many times, that "all display is no display" and that a thorough understanding of traditional printing makes for doing modern things better.—BEN WILEY.

THE Salesman's CORNER...



BY FORREST RUNDELL

● PERHAPS we had too much glamour during pre-election days. Maybe our front line correspondents made too many headlines out of minor achievements. Possibly Washington held back bad news. Or it may even be that we let ourselves be led astray by the acres of advertising that told of the wonderful world we are to live in after the war.

Whatever the cause of our complacency, we have been bounced out of it by a sudden realization that the war has still a long way to go. Instead of organizing for a world to come, we find ourselves reorganizing to fight our way through the remainder of the present one. Where we planned to book dozens of orders and buy the reams of paper to print them, we find ourselves trying to explain why we can't buy a ton of coated paper to print the one order our customer "must have at once."

In plain language, we have suddenly discovered that war needs for paper have increased to the point where they are cutting into civilian demands. No increase in production is in sight, and with the FEA demanding one hundred thousand tons of paper for overseas use during the second quarter, the civilian supply probably will grow still shorter.

ALL SCRAMBLE FOR PAPER

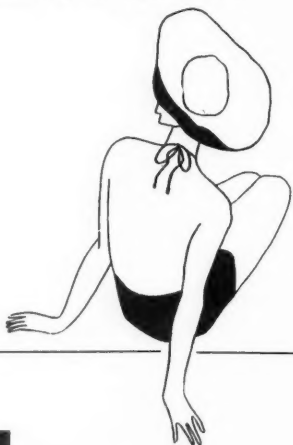
Meeting this situation is strictly a problem for the sales department.

So far we have kept busy because the lighter weights forced upon us by the WPB have greatly increased the sheets available in each ton of paper. But now, however, we have reached a point where further cuts are impractical except in a very few cases. Any reduction in tonnage will mean an equal reduction in number of sheets. Which in turn means a scramble for paper in which some customers must lose.

Because the printing industry has persistently and successfully fought the introduction of end use control as impractical, it is now left with the responsibility of deciding who gets printing and who does without. There is no Washington agency to tar with the blame when one user gets all the printing he wants and his competitor does not.

Every buyer, of course, regards his own printing as absolutely essential. But he can point out many other printed jobs he considers as non-essential and wasteful. And if the printer is unable to buy the necessary paper for his job he is likely to be very angry. Worse still, the printer who is unable to get paper for him may even lose the account.

If the salvage drives were going better, the mills would have more raw material for making paper and more paper would be available for civilian use. But collections are not coming up to expectations.



Is THIS YOUR type?

WHETHER you like 'em slim and willowy (RADIANT); or somewhat on the pleasantly angular side (LYDIAN); or a bit fast and loose (BRUSH); or squat and solid and positive (TWENTIETH CENTURY)—we have the modern type you prefer. ▶▶ But if your tastes run in a sweet old-fashioned vein, we can still handle your particular yen. There's the prim one, a mite sharp (caslon); and the well-rounded jolly type with an honest open face (Burdoni); and the plain but sincere (Bookman); or the possessor of all the old-fashioned virtues (Kennerly). ▶▶ In short, we have your favorite type—lino, mono or foundry—and you may print directly from any of them, if you wish. Just phone us at . . . **Cherry 4428**

Clever and catchy copy about type families used by Aiken Typesetting Company, Cleveland, Ohio

Much of the trouble seems to lie in lack of push. In the writer's home town, papers have not been collected for more than six weeks and some neighboring communities are equally backward. Helping to get the salvage in is one activity in which a salesman can be useful. It offers an outlet for the time and energy formerly spent as an air warden or in other war work, and it accomplishes practical results.

SALVAGE COLLECTION SLOW

The special drive to ferret out obsolete office records and get them into the beaters is another activity which needs the assistance of the graphic arts salesmen. Here is one source of the finest salvage material; 100 per cent rag paper, rag content bonds and ledgers, and sulphite material which can be reworked into printing papers. Here, too, is a drive already well organized by the WPB, needing only part time service on the part of volunteer salesmen to put it over. Each volunteer is asked to take an assignment of one building, canvass all the firms in it, and sell them on the idea of turning in all their obsolete records.

This drive has already salvaged nearly ten thousand tons of high grade paper although it is probable that not more than 20 per cent of the buildings worth canvassing have been worked.

The WPB's appeal for help was taken seriously by the publishing industry. Many magazines even assigned their own space salesmen to work one week out of every month pushing the drive. The time of the salesmen was paid for by the magazines even when men making more than \$20,000 a year were on the drive. No wonder they got results.

MORE MONEY—MORE ORDERS

The printing industry, on the other hand, has been something less than a ball of fire in responding to the appeal. One call for help went to an organization made up of one hundred salesmen. Fifteen salesmen volunteered to work one building each. Of the fifteen, only nine actually canvassed their buildings; and of the nine, only four completed the records on the job. Which suggests that publishers are more interested in getting paper than are printers.

Salesmen with real courage can help spread our dwindling supply of paper by talking like a Dutch Uncle to buyers who make no effort to cut their requirements. Some firms take the paper shortage seriously, but others increase the size of their orders because they possess more money than usual to spend.

For example, the writer has several recent letters from one of the big New York daily papers. All were written on letterheads printed on newsprint salvaged from the pressroom. This is paper economy with emphasis. On the other hand he has just received a luncheon invitation from a well known club of sales executives with the bulletin being sprawled over one side of an 11- by 17-inch sheet of bond. It would have been more effective if it had been carefully designed on a sheet of paper one quarter the size. It also would have saved paper at the rate of more than a thousand pounds per year. This account offers some salesman a chance to do a patriotic job of selling paper conservation.

REFUSE NON-ESSENTIAL JOBS

The third and hardest chore facing us as the paper supply gets shorter is turning down all orders which are obviously non-essential. It is a hard chore because no salesman wants to give up commissions. Yet it is not nearly so hard as slogging through the snow, shouldering a rifle, and dodging sniper's bullets at zero temperatures. If paper does become so scarce that a choice must be made between essential printing and a profitable but non-essential order, it then will be time to decide whether or not we are going to back the war effort 100 per cent.

But if our hands are clean and we are doing only essential printing we have a perfect right to protest to the Government if the supply falls below civilian necessity. We are entirely patriotic when we insist on some Government officials justifying the uses to which they are putting enormous quantities of paper.

Informed sources tell us that our Government is supplying paper for more different daily papers in Rome than there are English language dailies in New York City. Why should this be? Why should the FEA need to draw one hundred thousand tons of paper from our dwindling stocks?

COOPERATION BY BOTH SIDES

Why should seven copies of every letter be made in some of our large military installations? The commander explained it this way: "The addressee gets one, one goes to the War Department, one stays in our files, and the other four eventually find their way into the wastepaper basket."

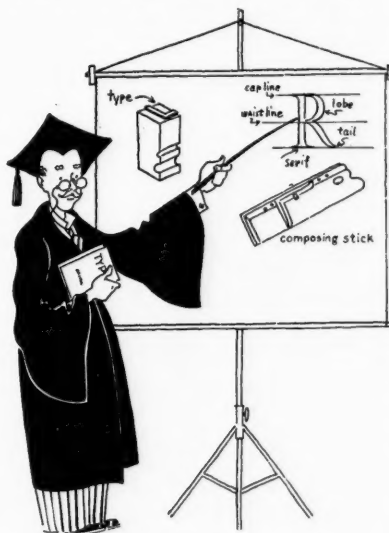
Let us cooperate with the Government in working our way through the paper shortage. But let us take that word "coöperate" literally and work hard together for our mutual benefit.

INFORMATION ABOUT *Rehabilitation* COURSES FOR THE *Returning Veteran*

By B. N. FRYER

REHABILITATION of our returned servicemen will take place by return to former jobs, retraining for new jobs, by vocational, technical, and professional education, with special provision in all categories for men who have been injured.

Federal and state governments have been formulating demobilization, education, and work plans with the object of minimizing difficulties in the return to civilian life. There are likely to be considerable shifts within trades. The break in lives that the war caused affords an opportunity to many to move from an ill-chosen occupation to one that prom-



ises to be more congenial. School and college facilities being furnished by the Government will help bridge this gap.

Youths in apprenticeship stages will often have entirely new viewpoints from those they previously held. Compositors will be wanting to change from hand-setting to machine operating, or looking toward becoming typographers. Platen pressmen will be wanting to promote themselves to cylinder work and cylinder men to rotaries; letterpress, offset, and gravure men will be making inter-

changes; bookwork and color printers will cast envious eyes at each other.

Schools and colleges are waiting ready with operative equipment for classes in all lines. Individual employers working with returning employes can help the men and themselves by thoughtful guidance. This is the great chance to catch up with the shortage of apprentices that has for so long afflicted the printing trades. In this the United States Employment Services can be utilized.

Courses in vocational and technical schools and colleges may be intensive short courses, in which men may gain mastery of special machines, or longer courses, by which methods and processes may be studied and applied.

New classes have been established in many schools, and provision has been made for more by what is known as the George-Dean Act of 1937. This act has opened the way for training of workers in distributive occupations and sections of trades, similar to training now offered those in production departments.

Within the graphic arts industries there are more than seventy different occupations at which people earn their living. Many of these are highly specialized subdivisions. A list of chief departments should prove of interest.

In Commercial Printing: Compositors (both hand and machine), typographers, copywriters, proofreaders, the stonemen, pressmen, (platen, cylinder, and web—letterpress, offset, gravure), stereotyping, electrotyping, wax-plate engraving, paper cutters, bookbinding, ruling, silk-screen printing, clerks, and estimators.

On Newspapers: Composing, make-up, layout, copyholders, proofreaders, commercial art, cylinder and web presswork, stereotyping, journalism.

Bookwork: Composition, presswork (letterpress, offset, gravure, collotype), platemaking, electrotyping, stonework, stereotyping, proofreading, bookbinding, machine maintenance men.

While several of these activities are common to all the different classes of plants, they are carried on so differently as to be almost different trades.

Two books that may be recommended for study in connection with occupational surveys are "The Choice of an Occupation," by Crawford & Clement (The Yale University Press, 1932); and "Printing and the Allied Trades," by R. Randolph Karch (Pitman Publishing Corporation, 1939).

BOOKS

FOR THE PRINTER

AS A SERVICE TO OUR READERS, BOOKS REVIEWED HERE
MAY BE ORDERED DIRECT FROM OUR BOOK DEPARTMENT

THE NEW WARTIME EDITION of "Printing for the Beginning Pupil," by James W. Loop, is a complete instruction manual by a printer who is also a teacher of printing.

The book's 220 pages and index contain illustrations in both line and half-tone taken from authoritative sources. The text with the illustrative material makes it very easily understood by the beginner.

Hand composition and presswork for students of printing are covered thoroughly, with complete and interesting illustrations and text matter on various pieces of equipment and processes.

Basic paper information for beginners is covered in a short, readable, and accurate manner. Composing room slug casting and single type casting equipment is taken up under headings of the various manufacturers' names. This section, as well as the press and bindery chapters, is illustrated with pictures secured from the equipment makers.

The final section on newspaper work includes all the mechanics that are specialized in this field and not covered in previous chapters, from stereotyping to the massive presses used on daily newspapers and magazines.

The cost of the book is \$1.50 in paper cover and \$2.00 in cloth cover. It may be secured through THE INLAND PRINTER book department.

THE SINGLE COLOR OFFSET PRESS, by I. H. Sayre, makes an intelligent presentation of seemingly endless facts and figures about the functions of the single color offset press. The text is accompanied by both photographic and mechanical illustrations that are excellent aids to clarity, especially when studied along with the text.

Comprehensive and concise descriptions are given of the principle and mechanical functions of all parts of this particular press. Operations of the press are discussed in detail: the feeder, the printing unit, the inking mechanism, the damping mechanism.

The inevitable troubles also receive thorough attention from Mr. Sayre: paper troubles and their elimination, ink troubles and their solution, mechanical troubles and how to overcome them.

Tips are given on repairs and cleaning, and on all methods of operational procedure. There is a list of all necessary tools and materials. Platemaking, plate preservation, and care of blankets are among the many details discussed.

This book is recommended for every student of the offset method of printing.

Mr. Sayre has made a worthwhile contribution to the future of offset printing with his very timely book, which may be bought through THE INLAND PRINTER book department.

A BOOK THAT PRESERVES an exhibit is the Art Directors Club of Chicago *Record of Advertising Art*, which reproduces several hundred examples of the commercial work that drew thousands of interested spectators when shown at the Art Institute of Chicago.

The big (11 by 13 inches) book is in itself a fine example of how commercial and fine art have been blended by modern advertising until they are one. Thus it would be difficult—without the labels—to tell where the color and black and white reproductions selected for quality in this *Record* leave off and pages of advertisements begin. These advertisements, incidentally, assured the financial success of the costly book.

Adequately indexed, the art sections are from mass magazines, trade magazines, newspaper campaigns, direct mail and catalogs, posters, a special newspaper campaign for the Community Chest of Chicago, and a section on "Victory Art."

There are four introductions. The first, written by Daniel Catton Rich, director of fine arts of the Art Institute of Chicago, is on fine art and advertising. Sidney A. Wells, past president of A.D.C.C., tells how the exhibit came into being. The somewhat alarming place of art in business and everyday life today and tomorrow is amusingly and intelligently discussed by M. Seklemian, president of the club. Roy Dickey, the dean of Chicago copywriters, contributes a memo on the subject: "Birth of the Art Director."

"Freshness of idea and technical mastery" of applied art in the United States are caught between the boards of this book. Those interested in the many aspects of commercial art should find a study of it inspiring.

Published by A. Kroch and Son, the A.D.C.C. *Record of Advertising Art*, 300 pages on coated stock, sells for \$6 and may be obtained through THE INLAND PRINTER book department.

A handy little glossary of terms used in the buying and selling of paper is *Paper Trade Terms*, written by William Bond Wheelwright.

It is meant expressly for use by printers, publishers, and other consumers of printing papers. Its wide adoption by this group would do much to dispel

the vagueness and misunderstandings which sometimes exist between buyers and sellers of printing paper in discussing grades of paper.

Paper Trade Terms is the only illustrated dictionary of paper, containing twenty-three pictures, and has 575 definitions of paper. An attractive little volume, with typography by William A. Kittredge, it is priced at \$1.50 and may be secured through THE INLAND PRINTER book department.

Mr. Wheelwright has compiled a previous glossary, *Printing Papers*, which included terms pertaining to the paper trade, manufacturing and marketing.

"The Twenty-third Annual of Advertising Art" contains more than 300 reproductions from the National Exhibition of Advertising Art that was held at Rockefeller Center Galleries in the late spring of last year.

Following an introduction by M. F. Agha on advertising and its "non-selling" role in wartime, the book is broken down into sections by types of advertising art: color illustrations, black and white illustrations, color photographs, black and white photographs, continuities, posters, covers, displays, booklets and direct mail, ornamental and package design, editorial art, and design of complete advertisement.

The 8½- by 11-inch page size reproduces the illustrations in sufficient size to permit a study of the artist's technique and the inclusion of a midget reproduction of the entire ad in which the illustration appeared. Captions for each illustration provide the names of the artist, the art director, the client, and the agency.

The book is a pictorial record of the progress of advertising art during a wartime year. It is a source book of much of the best advertising of the year and groups together not only the best of illustrations but, through the small illustrations, the best in layout technique. For those in search of art talent, the advertising pages and illustration captions are invaluable.

The annual has been published for the Art Directors Club by Watson-Guptill Publications, New York City, and is priced at \$6.

LINE DRAWING FOR REPRODUCTION, by Ashley Havinden, is an intensely practical and understandable treatise on the history, "how," and application of the line drawing, particularly in commercial illustration. It is published by The Studio Publications, New York City.

Materials employed in line drawing are illustrated and their uses explained in detail, together with the product of each tool or implement shown.

The reader is led from the simplest form of line drawing through the numerous variations of the art, shading, tints, bendays, *et cetera*. The uses of the scraper board are outlined.

One of the most interesting and helpful features of the book is the reproduction of a series of characteristic drawings by prominent contemporary artists, each analyzed by the author.

The book is priced at \$3.50.

"MANAGEMENT OF NEWSPAPER CORRESPONDENTS," by C. R. F. Smith and Kathryn M. Rheuark is filled with ideas which may be helpful to the country newspaper editor charged with management of a group of correspondents scattered through the trade territory of his paper.

The book is an outgrowth of an investigation of methods used by rural editors in the United States and Canada handling their news correspondents.

Included in the book are chapters which will aid editors in mapping their trade territories, selecting correspondents, and training those correspondents. Experiences of more than 600 typical rural newspaper editors will provide the reader with numerous novel and seemingly practical suggestions.

Discussed in some detail are the experiences of a number of editors who have used the services of their news correspondents as circulation and advertising salesmen as well.

Both of the authors are well qualified to discuss rural editing and managing problems. Mr. Smith, now chief of the rural press section of the Office of War Information, is on a leave of absence from his duties as associate professor of journalism at Louisiana State University. Miss Rheuark is a former secretary to the manager of the Louisiana Press Association.

Published by the Louisiana University Press, the book is sponsored as Monograph No. 3 of the National Council on Research of the American Association of Schools and Departments of Journalism. The price is \$2.00. It is available through THE INLAND PRINTER.

"SILK SCREEN STENCILING AS A FINE ART," by J. I. Belegeisen and Max A. Cohn, presents a new approach to the silk-screen process. This book is especially written for artists and print makers to show silk screen's adaptability as a medium for fine art expression.

That this process has been acknowledged a member of the fine arts, on an equal plane with etchings, lithographs, *et cetera*, has been proved by the recent shows in New York City.

This 180-page book contains a foreword by Rockwell Kent, thirty-five illustrations, and a frontispiece which is an original print, silk-screened in eight colors. It contains a complete description of all the stencil methods, and includes step-by-step procedure for preparing the photographic stencil.

The two authors present the various production details in clear and understandable language. This is an inviting volume—more so than the average.

This book shows that silk screen offers us a method of duplicating color prints which can be relied upon to carry into each reproduction the spirit and freshness of the original. Artists and designers have been looking for such a method for centuries and this book points the way.

Typographically, credit should go to The Maple Press for producing this beautifully designed work which is obtainable through THE INLAND PRINTER book department, and priced at \$2.50.

LETTERS to the EDITOR



Written from the heart, with no rules to govern them, letters to the editor voice truths otherwise not available. These letters are welcome, but the opinions expressed are those of the writers only

Southpaw Comp

I note in THE INLAND PRINTER an article by R. E. Older, Corning, New York, about a left-handed stick.

I have had over thirty years experience as compositor and pressman and I never knew of a left-handed stick and doubt very much if there ever were any manufactured.

But I knew of a left-handed compositor here in Columbus, Ohio—a Mr. Starbuck—who took a regular stick in his right hand with head away from him, picked up the type with his left hand, placed in the stick, holding it with the thumb of his right hand, and built the line toward him.

I never saw him distribute type, but he may have used a mirror, as you say in your article.

M. RAY WOODARD,
Columbus 5, Ohio.

Is Everybody Left-Handed?

Your reply to Mr. Older and the ensuing remarks from other readers are most interesting. As a reader of THE INLAND PRINTER, may I also be permitted to "shed some light," predicated on personal experience? I am of the opinion that this will put you, Mr. Older, and other doubters straight on the question of port-side composition.

Beginning back in the gay nineties I had the dubious distinction—albeit unrecognized at the time—of being tutored by a southpaw printer who not only set type with the left hand, but in a left-hand stick. This man was E. J. Robinson, proprietor of Robinson's Printery, Plattsburgh, New York.

While being ambidextrous with pen and pencil, Mr. Robinson was incurably left-handed when it came to setting type, and procured a left-hand composing stick from either the American Type Founders or Barnhart Brothers & Spindler. This story might be substantiated if A.T.F.'s sales records of that period are available.

Mr. Robinson also distributed type by the southpaw method, holding the stack of type in the right hand—with "feet" instead of the face of type towards the body—removing it away from rather than toward the person.

These statements might be further amplified by Peter O. Roberts, the vice-president of the William C. Merrick Ink

Company, Rochester, New York, who served as an apprentice in Robinson's Printery some time during 1902-1906.

In addition to providing an unusual method of typesetting, the southpaw composing stick was a source of considerable amusement to the apprentice—yours truly—but most disconcerting to the "tourist" or tramp printer (an institution in those days), who invariably found the freak stick on his frame when first coming to work.

Granting that left-hand sticks may not now be made for consumer distribution, the fact remains that such have been supplied and, on the theory that "we did it once, we can do it again," methinks the hope for the left-handed printers is not dead. Let's have more light on the subject. Why should left-handed boys be denied the priceless privilege of becoming experienced in hand composition?

E. T. COOPER, President
Cooper & Beatty, Limited
Toronto, Ontario, Canada.

The Southpaw Stick

Many thanks for your good letter on the subject of "left-handed" sticks. Not only am I pleased to shed some light on a somewhat obscure subject, but am getting no end of kick out of it . . . and the end is not yet. I very quietly baited the trap in my last letter, but up to now it's "no dice." Maybe too d—d subtle. . . I'll be more specific.

Far be it from me to look for an argument—or to stir up any acrimonious debate, but I just can't savvy how a composing stick can be "left-handed." A printer, yes, but sticks, never. There obviously have been left-handed printers but they used left-hand sticks (that is, of course, if right-handed compositors use right-hand sticks).

I note that D. C. Howell raises this point from a slightly different but nevertheless a pertinent angle. What would be brother Teall's opinion on this ticklish point?

I am not attempting to place either you or your correspondents behind the eight-ball, but how can any composing stick be right- or left-handed?

Yours with both hands,

E. T. COOPER, President
Cooper & Beatty, Limited
Toronto, Ontario, Canada.

Why the Makeshifts?

I am surprised in this day and age that anyone is resorting to the old tricks of wedges, strips of paper, and other such makeshifts.

In my humble opinion, if type is cast accurately and the form locked tightly with steel furniture, none of these ancient devices would be necessary.

Some time ago a local printer asked us to bid on a tabular form set in 6-point Kennerley. As you know, this is a very thin type. We do not ordinarily do this kind of work, but we submitted a bid of \$88, and got the order. Later this printer told us that a machine composition house had bid \$44. We then asked the printer why he gave us the order at twice the price. He said, "Because I was able to lock your form up tight in a good steel chase, and then run 100,000 right straight through on a Miehle Vertical—and no workups. I have had this same kind of work, and have been forced to stop the press and push down the workups several times during the press run. I would rather pay double, and slam the job through without the profanity."

We then asked our machine operator about this, and he said that when you get down to a 6-point Kennerley lower case i, that is pretty darned thin. This letter must be cast just exactly the same width at the top as at the bottom. If you don't do this, then it will climb when the press is running 3,000 per hour. It will climb like a member of a volunteer fire department at the Annual Fall Festival and Carnival Show, going up the ladder to rescue a beautiful maiden in distress on the top floor of a burning building.

And, our craftsman continued, it is just as important to have these letters the same width top and bottom as it is to have them .918 in height.

I note in your article, the writer was telling about 18- and 24-point type. For heaven's sake—if any of our 14-, 18-, or 24-point type worked up in a form we would be amazed—to put it mildly.

EDWIN H. STUART
Pittsburgh, Pennsylvania

An Old Friend Returns

Years ago, as a result of Johnny Poole's experience, I learned that it paid to advertise. This morning when I read your direct mail appeal and concluded to send a check for \$10.00 to cover a three-year subscription I still believed it paid to advertise.

Thirty and more years ago, when my Boy Friend McQuilken was the Kingfish of the lodge, I was interested in both the printer and THE INLAND PRINTER. Appreciating early in my experience with Cost Congresses that the average printer was destined to be a philanthropist, I lost interest in the fraternity and in the business.

To me it seemed that the high ambition of most printers was to turn to the customer every cent modern equipment made it possible to save in costs. This was sickening to one possessing a desire to get hold of money primarily for the fun of spending it for good clothes, good food, and good liquor.

Recently I took over the business of a printing company and am now sole owner as I approach SEVENTY. I want to buy the new and modern equipment when it is available. It is my hope to learn what to buy through a careful reading of THE INLAND PRINTER.

JOHN S. McMILLAN
Monroe, Michigan

Ouch! Don't Kick Us Around

Mr. Forrest Rundell's article about rudeness under "The Salesman's Corner" has impressed the writer as being just a little unfair and far-fetched as far as the average printer is concerned.

There may be a few isolated cases where the salesmen have been rude with the "take it or leave it" attitude, but in most cases we are bending over backwards to care for good customers.

Mr. Rundell mentions that "a publicity man who has been dealing with printers for more than twenty years went out of his way to tell him that he has never before experienced so very much unpleasantness and rudeness."

I am sure that if this publicity man was always courteous and fair with the printers he was dealing with during the normal times, he could always find a few of his regular printers ready and willing with a pleasant smile to cooperate with him now.

We admit frankly, and with pleasure that they are so few, that a very few accounts on our books are not getting the same treatment as our regular accounts. These few are the type of buyers that we hoped to get rid of at the first opportunity when we did not need their business.

There is a demand today from our regular good accounts for service that is almost impossible to give, because of the shortage in help. For 18 months we have been working overtime every day. To those accounts willing to pay for some of the overtime we naturally give preference. And why not? To those who say "If you can't do it, someone else can," we prefer to let them go to someone else.

This is truly a seller's market. If the printer does not take advantage of it to some degree as his customers are doing, where will he wind up after this war is over? He has tough enough times with suppliers and the men working for him.

I would suggest to Mr. Rundell that he go out of his way to contact some of the printing buyers who can brag about the way their printers are taking care of them during these trying times, and I am sure that he won't have to go very far out of his way to find them.

As a writer for THE INLAND PRINTER since 1935, he should know that printers have been kicked around enough. Why is it necessary to go out and pick a few cases and make a mountain out of a mole hill?

Perhaps I will have the pleasure in the next few months to read a column by Mr. Rundell about a buyer of printing who really appreciates all that his printer is doing to help him.

ALFRED M. MAY
Cincinnati, Ohio

A Tribute to Harry Gage

I noted with keen interest your editorial that said "the printing trade must be sold to the young."

The last paragraph asks, "What have you done as an individual?" I think this is a most pertinent question and I wonder how many of the men engaged in any branch of the graphic arts industry can answer this question without feeling obliged to make an apology.

Away back when the Editor of THE INLAND PRINTER was still a little boy, I thanked Harry Lawrence Gage, then head of the Carnegie Tech Printing Department, for what he had taught me and for the inspiration he had given me. Harry replied, "Eddie, I am glad you feel that way although I wouldn't want you to feel under obligation to me. However, if you do feel under obligation, you can discharge that obligation by trying to help other young men."

And that's the reason I never refuse an invitation to give a technical talk. I modestly and frankly admit that I am a good after-dinner speaker. I have a long line of funny stories and an unending gift of gab and absolutely no inferiority complex, even though plenipotentiaries extraordinary may be in the audience (because all flesh is grass and every man puts his pants on one leg at a time).

Nevertheless, I don't like to make after-dinner speeches. I don't even like to listen to them. The average man has nothing to say and takes up forty-five minutes to prove it—and besides, chin music is a superfluity of words and a scarcity of ideas.

As an example of how far I will go to fulfill my obligation and my pledge to Harry Lawrence Gage, I might mention an occasion many years ago. I had been scheduled to speak to a group of young advertising men at the Westinghouse Electric and Manufacturing Company, which is fifteen miles east of downtown Pittsburgh, and eight more miles from the suburb in which I live—a total of twenty-three miles and a round trip of forty-six, which does not mean anything with decent roads. However, there was a storm and a heavy snow.

In spite of the unfavorable conditions, I arrived at the meeting-place only five minutes late and was greeted by loud shouts of acclaim because the assembled young men never expected me to show up at all. We had a most enjoyable session with layout demonstrations on the blackboard.

EDWIN H. STUART
Pittsburgh, Pennsylvania

From the South Pacific

I thank you most heartily for the flag blocks which reached me today. They will prove most useful and my foreman is delighted to have them.

Long life to THE INLAND PRINTER—and its editor! It is a "friend indeed" to many printers in the outposts of the world. I look forward to a personal meeting when this wretched war is over.

ALFORD BARKER, Proprietor
Suva, Fiji

THE PRESSROOM

Questions answered by mail if you send stamped envelope, and kept confidential if you so desire • By Eugene St. John

CUTTING KNIFE BAR WAVERS

We follow "Pressroom" every month and find it interesting and helpful. While the following does not come exactly under the above heading, we wondered if you could suggest a solution. Recently we purchased a used 36-inch paper cutting machine with an automatic clamp. This machine was thoroughly reconditioned in our own plant, replacing all worn parts with new ones, and everything works fine with one exception.

When cutting through a lift of stock, the knife-holding frame seems to descend with a quivering motion although it is securely held by the brass slabs by means of the adjusting screws. This results in ripples along the side of the cut.

We might also add that we had celeron pinions installed. Could it be that these allow too much play, or is it a matter of backlash from the spur type gears that should be replaced with helical gears? Any information that you could give us on the above would be appreciated and in case of needing new gears, could you give us the address of the manufacturer?

Our suggestions would be to make sure that the clutch is functioning fully and that the side frames are adjusted properly in relation to the travel downward of the knife bar. Other possible trouble may be noticed by turning the machine over by hand (with table empty). We are sending you the name of concern manufacturing this machine.

RELIEF PRINTING MACHINE

We want your opinion of the best and most efficient relief printing machine available today. For some years we have used an electric-heated machine with a conveyor, hand dusted. The elements burn out and the parts need frequent replacing. We feel that by changing to a gas-heated machine there will be fewer parts to replace and we will obtain a quicker and more uniform heat.

Where a number of different orders of stationery are for short runs, is the time involved in changing powders on an automatic machine considerable or is there a powder which can be used for different colors of ink and a variety of jobs, provided the weight of the paper is relatively the same?

Powders with quite a wide range of adaptability are available. We are sending you a list of the manufacturers of the various raised letter printing or thermographic machines

from whom you can survey the market and then select the one that is best suited to the requirements of your plant.

Two factors influence the selection of equipment (aside from cost)—the capabilities and efficiency of the machine, and the work on which it is to be used. Is it the machine best suited to your needs? That is the one vital question. You are best qualified to answer.

NUMBERING SCHEMES

We have an order calling for seventy sets of numbers from 1 to 100 and thirty-five sets of numbers from 101 to 400 or 500. These numbers are to be printed on cards, size 9½ by 7¼ inches, and we want to print them ten at a time. The numbers are to be printed from 25-line type and each number must be centered on the stock. Please advise us what the original setup should be and what changes are necessary to obtain the consecutive numbers.

To number from 1 to 100, nine changes are needed as shown below, but only three 1's and two of each unit from 2 to 0 are needed.

11	21	31	41	51	61	71	81	91	1
22	32	42	52	62	72	82	92	2	12
33	43	53	63	73	83	93	3	13	23
44	54	64	74	84	94	4	14	24	34
55	65	75	85	95	5	15	25	35	45
66	76	86	96	6	16	26	36	46	56
77	87	97	7	17	27	37	47	57	67
88	98	8	18	28	38	48	58	68	78
99	9	19	29	39	49	59	69	79	89
00	10	20	30	40	50	60	70	80	90

To number up to 500, start with three columns as below, using the same scheme as above.

111
222
333
444
555
166
277
388
499
500

It might also be of value to you to read the article about giant numbering which appeared on page 65 of the October, 1944, issue of THE INLAND PRINTER.

FAULTY REGISTER

My problem is faulty register on a cylinder press which has been causing me anxiety for some time now. The trouble occurs about six inches from the gripper edge. The register is lost from there to the rear edge of the sheet. This happens at one end of the sheet at a time. First it may be the end guide end of sheet and on the next pull it is lost at opposite end of sheet. The printed sheet gives the appearance of being swished as if it had not been fed to the guides properly, after the cylinder leaves register rack.

Stock, overpacking, stretch, bad feeding, and all the well known causes of faulty register have been named, but I feel that something mechanical is at fault. The condition arises when I am checking register with a dozen sheets before commencing the run, as well as intermittently during the running of the job. This happens with paper as well as card. I have done and tried everything I know without success.

Without seeing a print, the natural conjecture is that the register rack is out of adjustment with the segment on the cylinder. First make sure the segment bolts are tight and then adjust the rack so that the bed will be carrying the cylinder along rather than the reverse of this being true. You might also make sure that the spring actuating the gripper rod is not set too strong.

EQUIPMENT FOR FOUR-COLOR INSERT

As soon as equipment is available we propose to install presses and engraving equipment for the production of an 11-by 14-inch sheet in four-color process. This sheet will be inserted in one regular daily edition of several local papers each week. The run will be one million copies on a light coated or S. and S. C.

We would appreciate detailed information as to proper equipment and approximate production cost of this sheet. How would the other processes compare with letterpress as to cost and quality of work? We are particularly interested in the cost factor as this sheet will be sold to national advertisers. Our present plant is modern in every respect and we should be able to organize the work efficiently.

Because this equipment is highly specialized and after the war equipment may well be superior to what has previously been available, we

hesitate to calculate costs this far in advance. Instead we believe we can serve you best by giving you the list of the manufacturers of the special printing equipment that is now used in producing such pieces as *This Week* and *American Weekly*, magazines with a circulation akin to the one you refer to; and other pieces of four-color newspaper printing.

We are well acquainted with one newspaper plant of about the same circulation as your dailies, for many years one of the best managed and most profitable. This newspaper, in addition to using *This Week* and the *American Weekly* also prints a four-color 16-page magazine of its own of the same page size as *American Weekly* in a specially equipped plant in a separate building devoted to its own magazine and the production of other long-run newspaper and commercial jobs.

This special plant has the best available equipment for the purpose, you may be sure, and in sending you the list of suppliers of printing equipment for this plant we feel that you can obtain a good picture from them of what the future plant you are planning should be like.

EMBOSSING AND STAMPING

As part of the postwar program of this company we plan to install equipment in our book bindery which will enable us to do a more satisfactory job in the stamping and embossing of imitation leather for book covers.

The cover which I am enclosing is not one of our own but one which is typical of most of the work produced elsewhere. While our present equipment, which utilizes heat and pressure through a hand lever, is satisfactory for simple gold stamping, it will not give us the depth of stamping nor the crisp clarity of outline which is apparent in the enclosed sample. I have been trying without success to obtain information on the various methods used and equipment required for embossing of this type.

It is my intention as soon as the war is over to come East for the purpose of buying whatever equipment is required. I shall be very grateful if you can suggest sources of information for both the equipment required and the methods used in this field.

There are various kinds of stamping and embossing machines and presses on which this kind of work may be produced. We are sending you a list of manufacturers in order that you may get the complete picture and make your own selection after seeing the different machines operate, which can be arranged.

After the selection is made you may also see how the work is done. The equipment and presswork both depend on a die of proper depth and suited to the stock.

ALLOY OFFSET PRESS PLATES

We would appreciate it very much if you would get us some information on the use of steel plates for offset press plates. The question might be expressed as follows: What is the present standing of steel, monel, or other alloy plates for use in place of zinc and aluminum for offset press plates?

We hope to get names of manufacturers with data on the plates, methods of graining and cleaning, methods of getting work on the plates, and handling on the press. We have a file of information on this subject which we collected in 1939. Since that time some new methods of electrolytic graining and cleaning have been announced without any detailed information, so our old file is completely out of date.

Stainless steel, monel metal, and various other alloys have been tried for some years, but to date we have heard of only one user who appears

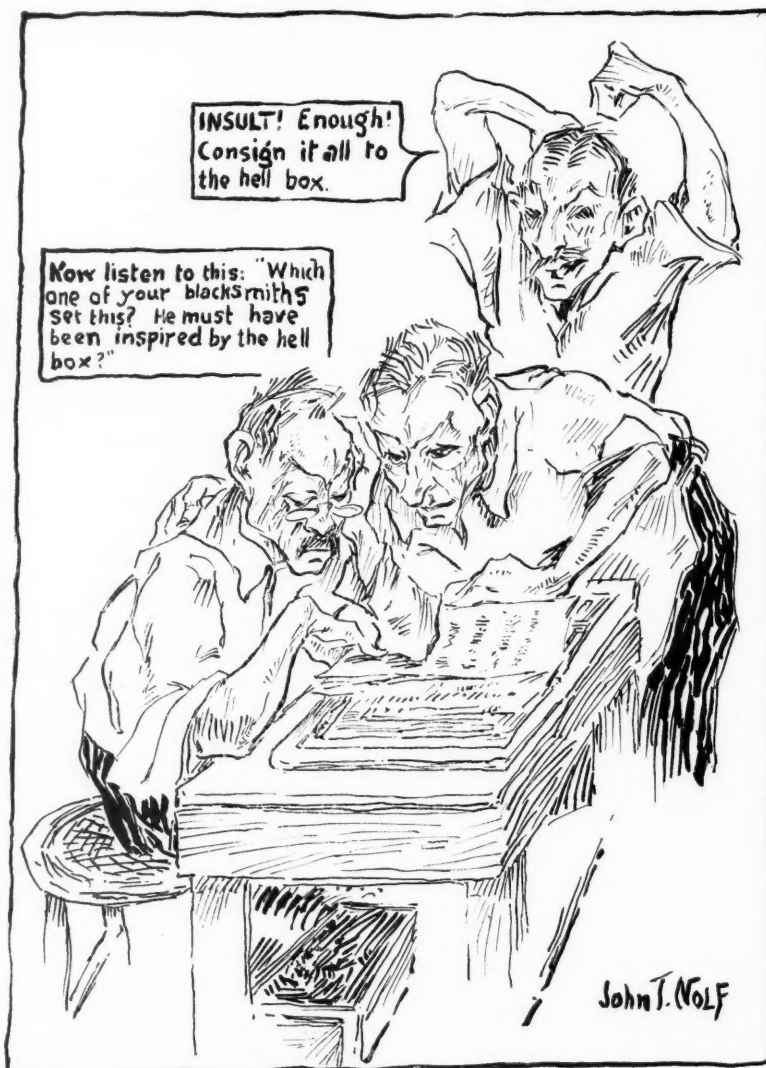
to be getting satisfactory results. This user has stated that for some work monel metal plates have proved entirely satisfactory for his work during two years' practical use.

However, we are sending you the names of concerns who are in touch with researchers in this field. They will be pleased to give you the latest reliable information.

PRINTING BLACK ON ALUMINUM INK

Will you kindly let us know a proper procedure to print the black ink over silver ink so that the silver does not show through the black type?

Print the black over the aluminum ink as soon as it has set so that it may be handled with regular care without smearing. If it is a job of blotting out an impression in a bone-dry aluminum, two bumps with black ink may be needed.



"In the Days That Wuz"—Sarcasm Plus

Cartoon by John T. Nolf, Printer-Artist

STATIC TROUBLE

We are having a lot of static trouble which the usual remedies don't seem to help much. Can you help us out? The enclosed 8-page house magazine is run in 4-page forms on a flat-bed cylinder press, using gas flame. One run is made on Monday, the second side is printed on Tuesday, and the folding on a tape folder is commenced just as soon as the second run is started.

The paper has been stored in a room with a constant temperature of 80 degrees (no other space is available) and this storage space is not subject to any extreme temperature changes. Neither is the pressroom or bindery. Our static invariably occurs while folding.

What has us guessing is the fact that the January 5th issue, printed and folded under exactly the same conditions as the enclosed issue, folded perfectly, having a spoilage of only forty sheets on a run of 8,000, whereas the January 20th issue (enclosed) almost drove us crazy with static, resulting in a spoilage of over 200 sheets on a 7,500 run. The folder is hand fed.

The static neutralizer is the most effective remover of static, in the

absence of air conditioning equipment. Some palliatives: operate and store all paper at 68-70 degrees. If heating is with stoves, or if they can be utilized, keep big, open pans containing water on top of the stoves to generate moisture. Rectangular stoves with flat tops are most useful for this purpose. If heat is from steam pipes, numerous extra escape valves at strategic points may be drilled in the pipes. If radiators are used, the escape valves may be kept open and additional ones drilled.

In addition to increasing the relative humidity, there are various grounding devices. Tinsel, preferably copper, on the cross rods near front edge of cylinder, and painting the gutters and margins of impression on drawsheet (tympan) with aluminum ink help to ground static.

Another way to hold static at a minimum is to spray the sheets, as they leave the feeder of the press, with water mist from a non-offset spray gun, repeating this treatment if necessary as the sheets are fed.

Trapping of Ink

NOT INFREQUENTLY in multicolor printing an ink will not trap on an ink which has already been printed. In dry printing, each ink is allowed to set (to dry partially) before the next ink in the order of sequence is printed. On many jobs the second ink is overprinted or overlapped on the first and unless the first down ink is in the correct condition, the second and subsequent inks will not trap.

Experiments have shown that the ability of the film of the first down ink to accept the moisture changes with time and passes through a maximum. From the moment the ink has set against smearing when it's carefully handled (that is, is not easily smudged) a subsequent ink will tend to wet the first more easily for a period, followed by a period during which this wetting decreases. As a result, lifting of the second ink is good for a period (as long as the first ink is easily wetted) and is followed by a decrease in lifting until it becomes very poor and the first ink is said to have crystallized.

Thus it is well to surprint the second ink as soon as the first has set. Just how soon depends upon the absorbency of the paper used and no general rule in terms of number of hours can be given. Good absorbency by paper makes any job easier to print and is one of the most important factors in all printing and so must be constantly studied and never forgotten.

Poor trapping generally can be overcome by adjusting the time interval between the printing of the two inks or by adjusting the rate of drying of the first ink.

In following promptly with the second color, care must be taken that the first

color has not failed to set properly or that the second color is not too tacky. In either case the second ink may pick off the first from the paper.

The foregoing paragraphs apply to multicolor printing generally where the inks and papers are used without careful correlation but they no longer apply to modern process color printing wherein the four-color inks and No. 1 enamel coated papers have been standardized so that the second, third, and fourth colors may be safely printed at any interval of time desired.

This is a long step in advance of conditions in the first decade of the century when the great colortype letterpress plants were taking color printing from lithography. How to dope each color so that others could be surprinted at various intervals was a carefully guarded secret of the expert color printer. It was considered the best practice back in those days not to take any chances with the first two colors, a translucent first down process yellow that was almost opaque, and process red, but to get them printed on the sheet as soon as possible in order to be on the safe side.

WET PRINTING. In wet printing the second ink is surprinted on the first while it is still wet. Wetting presents no difficulty but adhesive and cohesive forces must be controlled. The cohesion of the second ink should be less than that of the first and less than the adhesion between the two inks. The wet ink system uses a tackiest first ink with the last the least tacky. The steps still cannot be too great or the last color will be too soft and thin.

SPOTS FROM "COLLECTING"

The enclosed sheet is part of a label which we are printing in large quantities on a two-color cylinder press. We are having no end of trouble with spots showing on the blue solid area. We have new rollers in the press and we have tried both softening our ink and making it tackier, without correcting our trouble. We have examined the paper and apparently there is no dirt in it. Have you any idea where our trouble may be and how we might correct it? An unprinted sheet is also enclosed.

Under the magnifying glass the majority of the spots, which are blue (color of the ink used) islands surrounded by narrow rims of the white of the paper, consist principally of cilia (minute hair-like threads).

As such cilia are not found in ink, the first conjecture would be that possibly they are collecting on the plate from the paper. On examining the paper which you sent in, we find numerous cilia still on the edges. So, of course, many loose ones collected on the plate during the printing and caused the spots.

Another approach to the solution would be to examine the press brush with a magnifying glass, and still another would be to wash the plate and feed through a few sheets of another paper—without cilia on the edges.

By examining the original uncut sheets as received from the paper dealer you may determine whether the paper lint and dust are from your own paper cutting machine table or not.

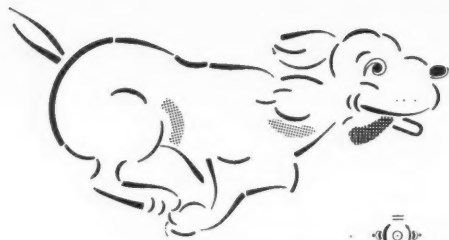
Another check is to wash the plate clean and watch closely for the first spot or spots that appear. If these first spots are white (the color of the paper) they are paper dust but on the following (the second) impression they will be blue. Of course, the first impression showing spots of white after the plate has been cleaned is characteristic of picking trouble also but it causes a paper-color spot without a rim. Under the glass a picking spot shows the fiber raised on the body of the paper.

Clean the press brush with an ordinary hand bristle scrubbing brush.

STEWART'S EMBOSSED BOARD

We have just now received some of the Stewart embossing boards and find them quite satisfactory. Will you kindly state the preferred method of securing the embossing board on platen?

For this and most other forces, a very good method is first to secure a piece of tagboard on the bare platen with a very thin film of good adhesive and next secure the embossing board on the tagboard in the same way, finally allowing the adhesive to dry.



The hurrying pooch was first across the line in winning The Inland Printer "typotectural" contest. In second place was the glamorous lady in Turkish hat. Both are samples of this type of work by John Perry, R. R. Donnelley & Sons, Chicago

HERE ARE WINNERS OF THE "TYPOTECTURAL" CONTEST

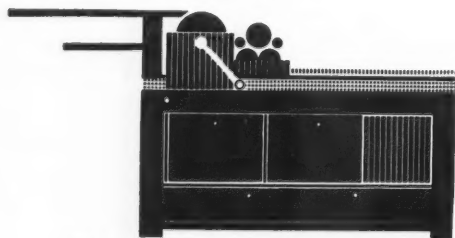
• The worst thing about a contest is that not everyone can win. But those men who entered THE INLAND PRINTER "dingbat artistry" contest obviously had their full quota of fun.



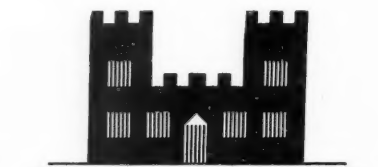
The subscription prizes, first and second, went to John Perry, Chicago. The third prize was captured by Ben Wiley, Frye Printing Company, Springfield, Illinois. Ben is a regular participant in IP contests from 'way back.

Some of the entries are illustrated here (practically none in the size of the original). They represent the enthusiastic though necessarily limited artistic expressions of printers ranging from the young beginner, Allan Sanders, of Henderson, Texas, to the old-timers. Some even came from the South Pacific, where they were put together to fill a need in a naval print shop.

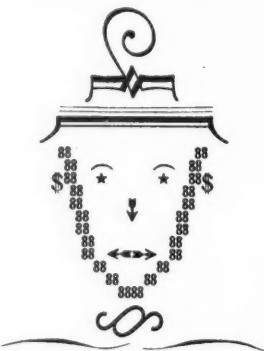
(The "bracket man" on the left is by George Eckbeck.)



This is a conception of Vandercook proof press No. 3 by Clifford Bisch, Hollywood, California



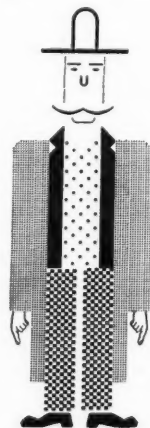
Feudal castle (or maybe prison) by S/Sgt. Edward Janis and Ralph Eastman, Prtr1c, ComSoPac



Fred C. Edler, from St. Louis, dreamed up a fanciful maiden



A sweet and simple portrait by Werling



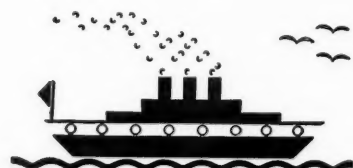
A southern colonel was another doodad made by Werling, Los Angeles



Third place winner is this man-at-ease by Ben Wiley, of Springfield, Illinois, who long has had fun with IP contests



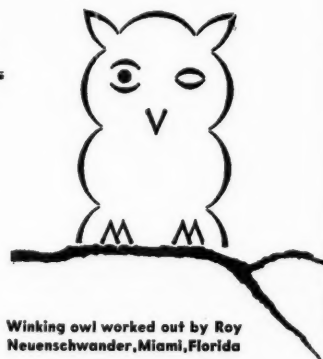
A dude by George Eckbeck, the Varcoe Printing House, Honesdale, Pennsylvania



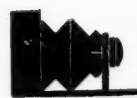
Complete with gulls, a ship at sea was put together in the shop by Ernest W. Rapa, Boston



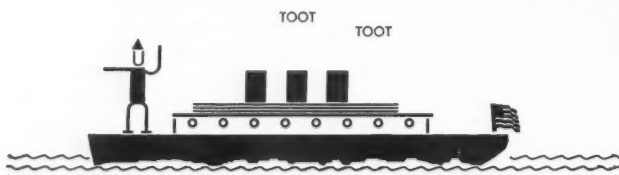
Made by a 16-year-old Texan, Allan Sanders



Winking owl worked out by Roy Neuenschwander, Miami, Florida



From New Caledonia in the South Pacific, Edward Janis and Ralph Eastman entered these five improvised ornaments (and one above owl). Through necessity, having few ornaments or borders of any kind, the boys have learned to turn out "doodads." In civilian life Janis taught printing in Toledo, Eastman was a Los Angeles foreman



Equipped with American flag and Superman as passenger, sailing calm seas, is this ship put together by Joseph E. Werling, of Los Angeles, California



This section is devoted to short and timely items concerning men and events associated with printing. Copy must reach the editor by the twentieth of month preceding date of issue

THE MONTH'S NEWS

POPULARIZE BOOK AUCTION

Newark Club of Printing House Craftsmen set a pattern for future book auctions at its combination meeting and public sale of books, February 8. One hundred twenty-nine books on subjects related to the graphic arts, contributed by friends of the club, were cataloged and lists were sent to interested persons and clubs in advance of the sale.

On the night of the sale, the price bid by mail on each item was stated, and the bidding began with persons in the audience outbidding each other until the item was sold.

Auctioneers were Paul Bennett, of the Mergenthaler Linotype Company; Lieutenant R. Randolph Karch, the United States Navy; Russell J. Hogan, president of the New York Club of Printing House Craftsmen; Harvey Glover, past-president of the International Association of Printing House Craftsmen; and Edward Kelley, vice-president of the New York club.

Proceeds were \$577, and this money will be devoted to the buying of new and historical technical books on graphic arts subjects to be placed in the Newark Public Library.

"This book auction was a trail-blazing event, the forerunner of similar auctions to be sponsored by various Craftsmen's clubs in many sections of the country," reported John A. Waryn, president of the club and chairman of the book auction committee. "The Cincinnati club is already on record to sponsor a book auction sometime in May, and indications point to other clubs following suit. This should have a tremendous effect upon the industry as a whole, for it will inspire the men and women in the graphic arts to read more books on the industry, and the free public libraries will have a greater source of informative material available so that everyone in the industry may have access to it."

CRAFTSMEN ANNOUNCE PLANS

A two-day business meeting to be held in Columbus, Ohio, on August 6 and 7 will be the wartime substitute for the usual annual convention of the International Association of Printing House Craftsmen, as a result of the decision of the board of governors at a special meeting held in Columbus, February 13. The decision was reached to comply with federal restrictions which prohibit conventions but permit those necessary meetings at which not more

than fifty persons from other cities are in attendance.

Clubs of Printing House Craftsmen will be limited to one delegate each at the annual meeting. Visitors will not be permitted to register nor attend the sessions. President Walter F. Schultz has announced that it is hoped that Craftsmen will appreciate the situation that confronts the international organization, and cooperate to the fullest extent in helping the officers to conduct a meeting that complies with Government regulations.

Along with the message concerning plans for the restricted annual meeting comes a suggestion from the board of governors that the district conferences should be held during the intervening months wherever possible but that the attendance should be kept within the limit of fifty Craftsmen.

ANNOUNCES N. Y. REPRESENTATIVE

W. I. Matthews, who has been in the paper business since 1932, has been appointed by Byron Weston Company as its representative in the New York metropolitan area.

Mr. Matthews is a graduate of the University of Virginia, served in World War I, and was New York representative of Copy Papers until a year ago, when he became connected with Bulkley, Dunton & Company.

PUBLISH LITHO MANUALS

The Lithographic Technical Foundation has published the fifth of a new series of shop manuals, titled "Inking System for the Lithographic Offset Press." It has also published a second edition of its research bulletin on the albumin process of photolithography.



no rabbits

You don't have to pull new rabbits from your hat of tricks. We will pay \$2 each for short items telling about gadgets already in use in your shop, if they are good enough to pass on to other printers.

BRITISH PRINTERS GET HELP

Nine hundred typesetters in England and Scotland now engaged in war activities other than in the British Armed Forces have been released for setting names and other data for publishing the complete register of 30,000,000 electors, in accordance with the provisions in "The Representation of the People Bill," enacted into law by Parliament. The entire list is to be published by May 7, and is said to have given the printers of England one of their major problems during the war.

When faced with the problem, officers of the British Federation of Master Printers advised Government officials that at least 900 more typesetters would be required than those who were available in the printing establishments in England and Scotland. Arrangements were made for the release of adequate men from war activities.

In the price arrangement agreed on by the printers' organization with the Government for the production of the work by May 7, an allowance has been made because of the wartime handicaps faced by printers, and another allowance has been made for payment of heavy overtime.

In the plan to enlist men for the big typesetting jobs, instructions were issued by the Government officials that efforts should be made "to obtain the release for employment in their home localities of men who wished to return to printing and who could be spared from their present war work."

Wherever possible such men were allowed to return to their old employers, but where the old employer was not likely to be engaged on this special work, a man was requested to go to another firm in his home district where work on lists and registers was being done.

Names of keyboard operators, caster attendants, and other compositors have been compiled for the possible transfer from their present locations to their home cities by the Government.

GIVEN TOP HIRING PRIORITY

One of twelve Chicago war plants recognized as critical to the war effort, Vandercook & Sons has been granted top hiring priority rating.

A peacetime manufacturer of proof presses and preprinting equipment, the Vandercook & Sons firm now turns out recoil mechanisms, radar units, and bombsight parts.

OPPOSES POSTMASTER GENERAL

The United States Court of Appeals at Washington has been petitioned by the American Newspaper Publishers Association for permission to intervene in the case of *Esquire* against Postmaster General Walker's ruling excluding the magazine from the second-class mailing privileges because, in the opinion of Mr. Walker, the magazine is not rendering a special contribution to public welfare.

Arguments have been presented by the newspaper publishers that the action of the postmaster general is arbitrary, and also that he has "constituted himself the censor of all publications which go through the mails at the second-class mailing rate."

The brief filed by the publishers contends that the lower court which upheld Postmaster General Walker "erred in not finding that Walker had constituted himself a censor" with respect to publications.

GAYC ELECTS OFFICERS

Fifteen new directors to serve on the board of the Graphic Arts Victory Committee were elected at the annual meeting held in New York City, February 8. The directors in turn elected officers as follows: president, Edward N. Mayer, Jr., president of James Gray; first vice-president, Frederick G. Rudge, of William E. Rudge's Sons; the second vice-president, George Welp, of Interchemical Corporation; treasurer, Harry A. Porter, of the Harris-Seybold-Potter Company; secretary, Ernest F. Trotter, of *Printing*.

In addition to officers who are directors, the others to serve on the board include Raymond Blattenberger, Sr., of Edward Stern and Company, Philadelphia; W. Arthur Cole, of the Photo-Engravers Board of Trade of New York City; Edson S. Dunbar, Crocker-McElwain Company, Holyoke, Massachusetts; Harry L. Gage, of Mergenthaler Linotype Company, Brooklyn; M. R. Griswold, of the Rogers-Kellogg-Stillson Company, New York City; J. Stewart Jamieson, of Lincoln Engraving and Printing Corporation, New York City; Thomas Roy Jones, of American Type Founders, Elizabeth, New Jersey; A. G. McCormick, Jr., of the McCormick-Armstrong Company, of Wichita, Kansas; Richard E. Messner, of E. E. Brogle and Company, New York City; and R. Reid Vance, of Graphic Arts Trade Association Executives, Columbus, Ohio.

SEEKS AID FROM HOUSE MAGAZINES

Colonel Dan A. Hardt, stationed in Chicago as chairman of the Production Urgency Information Committee, is furnishing material to editors of industrial and house magazines that is designed to keep men and women on war jobs. Addressing industrial editors in a communication, Colonel Hardt said in part:

"Since your magazines are distributed directly to employees in the field, a message from you carries a sense of urgency that other media, such as newspapers and radio, may not. In view of the diverse fields covered by industrial magazines, it is difficult for us to pre-

pare any one release that is appropriate to all magazines under your control. If you have in mind articles stressing the problems of absenteeism and job severances, please call upon us for such material as you may need."

A meeting of Industrial Editors Association of Chicago, on February 15, was attended by representatives of Colonel Hardt's office and the "urgency plan" of publicity was outlined more fully.

SLAUGHTER IS PROMOTED

Formerly the advertising manager, James E. Slaughter has been named the director of advertising and public relations for E. J. Kelly Company, manu-



JAMES E. SLAUGHTER

facturer of printing and lithographic inks, Kalamazoo, Michigan. Mr. Slaughter will have charge of public relations, advertising, publicity, and direct mail sales.

He joined the Kelly company in 1938 after attending Western Michigan College, and was its sales representative in Ohio, West Virginia, and Kentucky before becoming advertising manager.

WAR HERO HONORED

Lieutenant Hugh P. Gage, the United States Navy, son of Harry L. Gage, vice-president of the Mergenthaler Linotype Company, has been awarded the Bronze Star for meritorious conduct in the landing operations at Anzio, Italy, in which action he was in command of a mine sweeper.

After having served two years in the Mediterranean area he is now in this country in attendance at a mine-warfare school. In civilian life he was a member of the advertising department of the Mergenthaler Linotype Company.

PUBLISHER MOVES

A. F. Lewis & Company, publisher of the New York and eastern editions of the "Printing Trades Blue Book," has moved to the Central bank building, 147 Fourth Avenue, New York City 3.

UTILIZE CAMERAS IN WAR WORK

Cameras made by Lanston Monotype Machine Company for peacetime operation by lithographers are being used as instruments of war by the United States armed forces, statements in a folder published by the company indicate. About two hundred of one type of camera are being used wherever our armed forces are in contact with their enemies.

Another type of camera produced by the company is being used by aircraft manufacturers for making the metal templates employed in the production of bombers, fighters, pursuit ships, and transport planes used by our forces.

A copy of the folder "Beating Ploughshares into Swords" will be mailed to any person for the asking.

JUDGE TYPOGRAPHY CONTEST

Daily newspapers with circulations ranging from 10,000 to 25,000 were commended by the judges in the sixth annual typography contest sponsored by the Medill School of Journalism of Northwestern University for the Inland Daily Press Association.

Winners in this group of contestants were the Warren *Tribune Chronicle*, Warren, Ohio, first; the Racine *Journal-Times*, Racine, Wisconsin, second; and the Beloit *Daily News*, Beloit, Wisconsin, third. Concerning this group of contestants, the judges remarked:

"The newspapers with from 10,000 to 25,000 circulation earned the full measure of the judges' approval. It may be that these newspapers have not felt the pinch of the manpower shortage so much as their contemporaries of smaller and larger circulations; it may be that their editors and publishers are more conscious of the esthetic and business values of typographical excellence.

"Whatever the reason, this group of papers stood out distinctly from all the others because of the consistent excellence of their type selection, their general makeup, the uniformly sharp, clear, and careful presswork, and the level of ink color and coverage.

"The most severe competition of the entire contest came in this classification, and it is fair to say that if the judges had been picking the winners from all entries without regard to size of circulation, they would have chosen the all-contest winners from the papers with 10,000 to 25,000 subscribers. The scarcity of typographically outstanding entries among papers above 75,000 circulation emphasized the quality of those in the smaller brackets."

Concerning the use of type faces, the judges reported as follows: "In awarding first place in one class to a paper that has successfully used a Century Bold, the judges desire to recognize the modern usefulness of traditional classic faces whose inherent excellence has been adequately proved by their ageless popularity. The judges felt that the sans-serif vogue which has swept the country during the past 10 years has spent itself and that there will be an increasing number of new designs employing letters with a greater variety,

a greater beauty, and equal legibility. Unfortunately, the sans-serif trend has produced a large number of formats in which the block-letter has been improperly used."

First place in the contest among the newspapers of less than 5,000 circulation was awarded to the *Rhineland Daily News*, of Rhineland, Wisconsin; in the 5,000 to 10,000 class, to the *Iron Mountain News*, Iron Mountain, Michigan; in the 25,000 to 75,000 class, to the *Green Bay Press-Gazette*, Green Bay, Wisconsin; and in the class above 75,000 circulation, to the *Chicago Sun*.

Winners of first place in each class received a bronze rotating plaque, and all winners in all classes received engraved certificates of award. The awards were presented by the Medill chapter of Sigma Delta Chi.

STARTS NEW DIVISION

The Minnesota Mining and Manufacturing Company of St. Paul has announced the appointment of Bert S. Cross as the general manager of its "Scotchlite" division. "Scotchlight" is a glareless reflective material developed and manufactured by the company. Mr. Cross has been new products manager of the company the past two years.

The company recently purchased the Mid-States Gummed Paper Company.

PRINTERS TO WIN RECOGNITION FOR WAR WORK

• A RECOGNITION of the meritorious war service by printers will be evidenced by the Government Printing Office in the form of a "Certificate of Merit," Augustus E. Giegengack, Public Printer of the United States, has just announced. The certificate is set in Caslon Old Style roman and italic, and is printed in two colors. A blue and gold medallion of Benjamin Franklin is shown below the heading, "Certificate of Merit," and just above the name of company to which the certificate is issued.

Employees of the firms receiving the awards will share in the honors.

In a statement, Mr. Giegengack said that the military successes "definitely reflect the cooperation that the printers have given to the Government since the very outbreak of the war."

He referred to manuals, charts, training aids, maintenance forms, bombing tables, the maps, and a hundred other classes of work in the printing line which have contributed directly to the "high efficiency of our armed forces."

"Up until now there has been no arrangement for the giving of the printing industry recognition of its part in the war," said Mr. Giegengack. "Therefore I am particularly pleased to announce the award by the Government Printing

Office. It is my hope that the industry will be stimulated to new efforts by the setting up of a plan to acknowledge its cooperation."

Mr. Giegengack has appointed John J. Deviny, who is deputy public printer, as chairman of the awards committee.

Suppliers of paper and of the other materials, the equipment manufacturers, and dealers will also share in the honors to be bestowed by the GPO.

No firm will be eligible to share in the awards if its rating is less than 70 points in a scale that consists of four factors. These factors include quantity of work accepted by the printer in any consecutive period of twelve months subsequent to January 1, 1944; the plant's performance judged by compliance with schedules; quality of work for which the firm is responsible; and the business standards of the printer "with respect to the reliability, integrity, and promptness in giving necessary information; compliance with contract and Government printing regulations, and maintenance of security requirements."

Nominations of the printers who are eligible for the awards will be made by officials of the GPO, and by leaders in the graphic arts.

Somewhat the same system of recognition has been announced by the Navy Department, whose certificates will be awarded to printers and lithographers as evidence that the producer whose name appears on the certificate rendered essential war service. These certificates of commendation will be equivalent to Army-Navy "E" Awards which have been issued to manufacturers of direct war materials.

Ralph A. Bard, under-secretary of the United States Navy, will be signer of the awards. The inscription will read: "United States Navy, Executive Office of Secretary. For outstanding performance and service rendered to the United States at war, this commendation is awarded to the management and employees of (name of the company)."

A pocket-size miniature of the commendation with his name thereon will be furnished to each employee of the company "whose aid in this company's war effort helped in the winning of this commendation."

To qualify for one of the awards, the printing company must be producing the majority of its work in support of the war effort; at least 35 per cent of its entire production must be for the Navy. It may be directly for the Navy, or through the Government Printing Office, on subcontract to a supplier for the Navy; or for the branches of the Navy, including the Coast Guard and Marine Corps.

Factors to be considered include time element, schedules, accuracy, thoroughness of proofreading, the cleanliness of proofs, interpretation of all instructions, quality of the work, typography, bindery work, general appearance of finished job, and manner in which the confidential nature of the work was protected.

Names of printers so honored will be publicized by the United States Navy.

THE paper PICTURE

Thirst for Knowledge: Despite the paper curtailments *Encyclopaedia Britannica* reports a 35 per cent increase in sales since 1939. Great demands for reference works speak well for growing postwar paper consumption in the publishing industry. The *Britannica*, for example, plans three new publications as soon as conditions permit: These are the *Britannica Library of Great Books*, the *Britannica Encyclopaedia of Music*, and the *Britannica Encyclopaedia of Art*.

Plenty of Bounce: Special paper containers make it possible to land equipment directly on the ground from planes without damaging the contents. These paper containers take the place of parachutes, and are able to absorb the terrific impact of hitting the earth from great heights.

Paper Protects: Each serviceman in the Pacific requires sixteen tons of shipping for the first thirty days and about six tons each month thereafter, says the Navy. Atmospheric and other conditions in that area require more careful wrapping to protect from humidity, rot, vermin and other pests.

In the Beginning: The first printed newspaper that is known was the *Gazette*, published at Nuremberg in 1457, nine-

teen years after the introduction of printing in the western world.

Paper, Paper Everywhere: AAF engineers built and restored air fields in Northern France using a new asphalt-treated paper and cloth surfacing material for landing strips. This material consists of a layer of cotton cloth sandwiched between two layers of heavy paper thoroughly impregnated with asphalt to make it waterproof. It can support planes as heavy as fighter-bombers. It is now replacing steel matting for emergency landing strips.

A Worthy Substitute: During the past ten months, thirty-one articles of war formerly made of metal have been manufactured from paper.

The V-Mail Story: A V-mail letter weighs 1/140th as much as a standard letter, and its use effects a saving of 98 per cent in cargo space. When V-mail is used, two transport planes can do the work of 100 similar planes carrying the same number of standard and airmail letters. Its use has saved the armed forces 4,964,286 cargo pounds.

A New One: Paper is being used—reportedly for the first time—as tubular forms for concrete. This paperboard product is a laminated spiral-wound specialty for concrete pier forms on construction jobs.

Whew! In terms of per capita consumption, paper—241 pounds—is led only by water and milk in the United States.

"The Informant," aptly named publication of Zellerbach Paper Company, keeps up on the paper news

DESCRIBES NEW MAP PAPER

How "wet-strength" paper was developed for war maps by cooperative efforts of the United States Army map service, the National Bureau of Standards, and certain paper manufacturers, is told in a news bulletin of the paper section of the Bureau.

It was recognized early in the war that it was necessary to bring into production an entirely new type of paper having different qualities than any previously used for maps. The new paper would have to retain its strength after being soaked with water, mud, and oil, and then washed with soap and water or dipped in gasoline. Soaking wet, it must still have satisfactory writing or erasing characteristics. In addition, the new paper had to have good printing properties besides having all the other usual requirements of map paper. Experiments were made and such paper was developed.

Subsequently, it was necessary to develop a supply of the newly developed pulp, to make the paper on a mass production basis in paper mills not familiar with its production. Then the difficulty was encountered that the supply of the special pulp, as originally used, became short and other pulps, previously untried, had to be developed.

"These problems were solved on a production basis by sending an expert from the Bureau to the different mills selected by the Army to receive educational orders," stated the bulletin. "Charles G. Weber, who had been closely identified with all phases of the development and testing work, served as the technical consultant to eleven different mills and worked with the staff of each until a paper meeting all the requirements of the specifications was obtained.

"The map paper is now produced in mills from coast to coast and from the Gulf of Mexico to the Canadian border. Moreover, pulps from eastern spruce, southern pine, western hemlock, and the jack pine of the Great Lakes region are used with equal success."

Well over 10,000,000 pounds a month of this special paper for the printing of maps are required at present, so the bulletin states, and "this huge tonnage is being supplied without departure from the original high standard of quality."

CAMP USES SILK SCREEN PROCESS

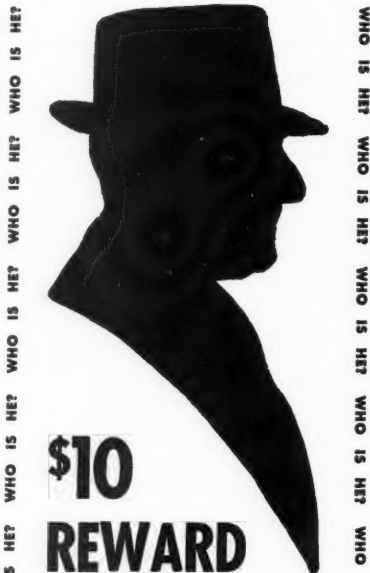
Educational material used for training at Fort McClellan, in Alabama, is produced by the silk screen method of printing under the supervision of Technical Sergeant Herman H. Trulsen, section chief of the Training Aid Reproduction Shop. Sergeant Trulsen, who was art director with the New Era Lithograph Company, New York City, prior to his joining the army, is assisted in his reproduction work by a group of men who were employed in the graphic arts.

They copy complicated diagrams from technical manuals and make them more understandable to students in classes by using color schemes for associated parts and then running off quantities for use of the trainees. One group of the color

charts shows trainees how to make all bayonet strokes and parries.

Another job was the reproduction of diagrams showing parts and functioning of a machine gun. Advertising material promoting camp events is also produced by means of the screen process by the artist-printers.

WHO IS HE? WHO IS HE? WHO IS HE?



The fine fellow silhouetted above didn't sign his Christmas greeting or print his name as part of it. That wasn't necessary, for the editor and the thousand or more of his friends who received the greeting recognized the silhouette of this genial, warm-hearted fellow.

He's been active in the industry for many years, particularly in one association—been on his feet at hundreds of meetings. We'd like to give his age as a clue but lack an official release on that. However, he is not a spring chicken, energetic and vivacious though he is, and out on the sales firing line every day.

A detailed account of his virtues—and we'd like to make one—would "give away" the secret.

To the writer of the first letter correctly naming the gentleman, and mentioning one of the qualities which have made him popular with hundreds, THE INLAND PRINTER will send \$10.00. The "first" letter will be considered the one that has the earliest mailing postmark, and not the first one received by THE INLAND PRINTER. In the event that more than one letter is mailed at the same time, according to the postmark, the award will not be considered unless addressed: "Editor, Name Contest, The Inland Printer, 309 West Jackson Boulevard, Chicago 6, Illinois."

WHO IS HE? WHO IS HE? WHO IS HE?

DESCRIBE INFRA-RED RAYS

How the new Near Infra-Red heating process may be utilized in the printing and engraving industry is indicated in literature distributed by the Postoria Pressed Steel Corporation. Here are the items given: "For dehydration of paper and drying of ink in printing currency and bank notes; to glaze ink on Cellophane; to dry varnish on lithographed sheets in conjunction with the varnish machine; to dry ink on Cellophane candy wrappers; to dry ground coat on wall paper, and to set flux on electrolyte casting.

In its educational material, the statement is made by the company that infra-red radiation, or heat waves, occur in that portion of the spectrum between the visible light rays and radio waves, and that "the shorter or Near Infra-Red rays with a wave length from 7,800 to 28,000 Angstrom units, are those closest to the visible rays."

It is stated that "Near Infra-Red" energy for commercial use is generated by means of special filament electric lamps in the same manner as light rays, ultra-violet rays, and x-rays, and that they are "designed to emit the maximum energy at from 11,000 to 14,000 Angstrom units."

STORY OF TWO LINOS

Two linotype machines, shipped by the Mergenthaler Linotype Company to Persia for use in setting type for the Persian edition of *Yank*, an army magazine, were damaged by a torpedo on the trip overseas. Later the company received a rush order for a spare part and after it had reached its Asiatic destination, a letter was received from Major Henry E. Johnson, United States officer in charge, telling about how the machines were put into working condition.

"En route here the machines ran into a torpedo or two," wrote the major. "When they finally arrived, they were sans packing lists and, in some cases, sans boxes. But the thing that hurt most was the fact that we had no instructions for assembling them. However, we had what we thought were two machines, and so with the aid of an apprentice machinist, we spread all the parts over hell's half acre and made one out of two. It worked! And all we had to go by was an oil chart.

"We then took all the broken parts, (many, many) to the man in charge of our machine shop who said he had never even heard of a linotype, and he made us new parts. Now they both work—the first linotypes in Persia. The only thing that had us stopped for awhile was that one spare part, which we have since put on."

USES POSTAL DATA IN ADVERTISING

The Davis Press, Worcester, Massachusetts, has issued an advertising piece publicizing the changed special delivery rates on first class and parcel post.

By printing the advertising piece on gummed paper, Davis suggested that it can be pasted on the postal information folder issued last spring.

PHOTOENGRAVERS PUBLISH RULES

One full month should be allowed for the making of four-color process plates if the advertiser wants to be certain of having them appear in magazines and other publications, the Photo-Engravers Board of Trade of New York City has notified customers of its members in a bulletin titled "Restricted Production and Delivery Services."

"More time must be allowed for the production and delivery of the plates—black and white, or color," reads the announcement. "Management, in co-operation with organized labor, is making every effort to increase its skilled manpower, but with little success under present wartime conditions. Volume has increased to a point far surpassing our present facilities."

"Even with unlimited overtime, it is impossible to secure all the manpower needed to meet present-day advertising agency, publication, and book schedules. The only solution to our problem, and yours, will be to accept a new standard of service—greatly restricted."

In addition to allowing a month for the production of four-color process plates, the new schedule calls for increased allowance on black and white plates, although no time allowance is stated for this class of work. Another restriction placed upon the buyers is that they should order only sufficient color proofs and progressives to meet their minimum requirements in order to conserve paper and labor. Pick-up service will also be restricted, since "men are just not available."

Buyers were also informed that the photoengravers in the New York City area have been obliged to meet demands for an increased wage-scale on the part of the unions, providing among other things for the payment of wages for five holidays, retroactive to January 1, 1945, subject to approval by the WLB.

NAME NEW OFFICERS

Joseph F. Costello has been named as president of the Lanston Monotype Company and was elected to membership of the board of directors. He was formerly executive vice-president. He will continue to serve as chief engineer and production manager.

Stanley E. Haigh was elected vice-president, and will continue to supervise operations in the Philadelphia district. J. A. Mullarkey was appointed sales manager of the company. George E. Nelson will continue to serve as the assistant district manager of the Philadelphia area.

Harvey D. Best, who is chairman of the board of directors, announced the changes.

START \$1,000,000 IMPROVEMENT

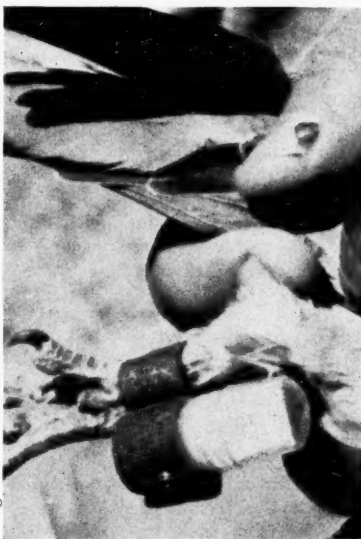
A million dollar postwar project has been announced by the Alco Gravure Division of the Publication Corporation in connection with its purchase of seven acres of land at Kimball avenue and Addison street, Chicago, upon which is to be erected a one-story structure, 500 by 500 feet, equal to 250,000 square feet of floor space.

Laurence E. Schwab, vice-president and Chicago manager of the business, said that the location will give the company further opportunities for expansion in its business of printing—chiefly by rotogravure—for magazines, newspapers, and advertisers.

The firm started its Chicago operations in 1924, with a floor space of 35,000 square feet. In 1934 the company moved to its present location with its 120,000 square feet of floor space.

EXTRA! PAPER PLENTIFUL!

While the use of other papers is being restricted, the Ecusta Paper Corporation, Pisgah Forest, North Carolina, is planning a consumer advertising campaign to feature the company's new



View of carrier pigeon's leg illustrates use of special lightweight paper in Army Signal Corps' vital communications work. Wide World Photo

lightweight air mail and executive letter paper "made from virgin flax fiber."

The company states that the campaign will stress the fact that the paper is an all-American product manufactured from a raw material of which ample supplies are available, so that users may obtain deliveries of the paper immediately."

ISSUE POSTAL NOTES

One objective of the National Council on Business Mail, Chicago, was reached when postal notes and stamps went on sale February 1 at first-class post offices.

While each note is limited in amount to \$10, there is no limitation made on the number that may be bought at one time. The notes and stamps have been designed as a safe, convenient way of sending money through the mail. There are no applications for a purchaser to fill out, and no writing to be done by the clerk. A charge of 5 cents is made for each note.

Issue and payment of the non-transferable notes and stamps is confined to continental United States, excluding its possessions.

DISCUSS MERGER PLANS

Carl E. Dunnagan, president of the Inland Press, of Chicago, who was re-elected president of the Graphic Arts Association of Illinois at its annual meeting in Chicago, February 8, told the audience about merger negotiations of the Joint Committee on Government Relations of the Commercial Printing Industry and the United Typothetae of America which will result in the formation of a new group, the Printing Industry of America.

He spoke of the big need in national affairs of "a united front by a united organization qualified to speak for the country's commercial printers."

"It is for this reason that I have been so interested in assisting to bring into being a new national organization," said Mr. Dunnagan. "It is for this reason that I strongly urge the unqualified participation of the Graphic Arts Association of Illinois with the Printing Industry of America."

Besides electing the new officers of its organization, the association adopted a resolution which "emphatically protests any change in the War Production Board policy which would modify the present parity among paper users, as it is our sincere belief that all paper users should be treated on an equality basis and any necessary cuts be made on an 'across the board' basis and further, that our views on this matter be sent to the chairman of the War Production Board, the director of the printing and publishing division, and the senators and representatives from Illinois."

CHICAGO FIRMS CONSOLIDATE

Gentry Printing Company, now in its twenty-fifth year, has merged with the Blakely Printing Company, established in 1871, both in Chicago. Veit Gentry, founder and president of the firm bearing his name, will be a vice-president of the Blakely Printing Company, of which Fred B. Hamm is the president. In an announcement to the suppliers and the customers, Mr. Gentry said:

"Acting under approval of the governmental agencies affected, such as WMC and WPB, two financially strong companies—the Blakely Printing Company and the Gentry Printing Company—decided to pool their labor and paper resources and the management, joining together in this constructive move to better serve their customers."

Operations of the merged companies will be in the Blakely plant which has been re-arranged and enlarged to permit of the installation of much of the equipment from the Gentry Company. Machines and all other equipment not needed were sold.

PERIODICALS GAIN CIRCULATION

A continued growth in circulation of both newspapers and magazines during 1944 is shown in the 1945 edition just issued of N. W. Ayer & Son's directory of newspapers and periodicals.

The daily average of the morning, evening, and the all-day daily newspapers reached the all-time high circulation figure of 77,004,019.

CLEMENT WINS SAFETY AWARD

J. W. Clement Company, large edition color printer of Buffalo, New York, has received a 100 per cent Plant Safety Award. Presentation of the award was made at a Safety Celebration Dinner in Buffalo on March 5. This is the seventh such award the company has received while participating in safety campaigns since 1931.

For twenty years the Associated Industries of New York State have conducted an annual statewide accident prevention campaign. Each year hundreds of firms representing all types of industry participate. Firms are grouped by industries and by expected man-hour exposure, and awards are made for outstanding safety records in each group.

This Clement award was received for having no lost-time accidents in the thirteen weeks preceding December 31, 1944. During that period, Clement employees worked 163,214 hours.

The Clement Company has always maintained an excellent safety record, but the annual safety campaigns serve to increase the interest in safety measures. At the beginning of the campaign, foremen meet and discuss methods of forestalling accidents. The maintenance department checks all guards and safety devices to see that they are functioning properly. A target bulletin is placed on the main bulletin board where all employees will see it at least twice each day. Then they are continually reminded of the campaign and can observe the results as it progresses.

Ray Hornung, plant superintendent, strongly favors these annual campaigns. He believes that they help to revive interest in safety measures and that they aid in selling employees the idea that safety devices and rules are for their own protection. His experience is that most employees remain safety-minded for a long period after the campaign is completed.

POLLACK EXPANDS

H. William Pollack, owner of H. William Pollack Poster Print, Buffalo, New York, has announced the purchase of a building immediately north of his printing plant. The new property has a frontage of 50 feet and depth of 200 feet. The purchase gives Mr. Pollack a frontage of 250 feet on Main Street.

Mr. Pollack, a former sheriff of Erie County and nationally prominent figure in bowling, established his printing business in a small room nearly thirty years ago. He moved downtown in a short time "with \$100 of my own money and some credit." He since has acquired five parcels at the Main Street location.

The Pollack firm is now the largest exclusive poster printing plant in the country.

WAR VETERAN RESUMES JOB

Major Edward A. Luedke, after having served in the United States Army in North Africa and Italy since 1942, has resumed his duties as sales manager for Eagle Printing Ink Company, J. Howard Houston, general manager of the company, has announced.

Levelcoat^{*}

PRINTING PAPERS



Distributed by

ALABAMA			
Birmingham.....	Sloan Paper Company		
ARIZONA			
Phoenix.....	Zellerbach Paper Company		
Tucson.....			
ARKANSAS			
Little Rock.....	Arkansas Paper Company		
CALIFORNIA			
Eureka.....	Zellerbach Paper Company		
Fresno.....	" " "		
Los Angeles.....	" " "		
Oakland.....	" " "		
Redding.....	" " "		
Sacramento.....	" " "		
San Diego.....	" " "		
San Francisco.....	" " "		
San Jose.....	" " "		
Stockton.....	" " "		
COLORADO			
Denver.....	Carpenter Paper Company		
Pueblo.....			
CONNECTICUT			
Hartford.....	The Rourke-Eno Paper Co., Inc.		
New Haven.....	Bulkley, Duntun & Co.		
DISTRICT OF COLUMBIA			
Washington.....	Barton, Duer & Koch Paper Co.		
FLORIDA			
Jacksonville.....	Knight Brothers Paper Company		
Miami.....	" " "		
Orlando.....	" " "		
Tallahassee.....	" " "		
Tampa.....	" " "		
GEORGIA			
Atlanta.....	Sloan Paper Company		
IDAHO			
Boise.....	Zellerbach Paper Company		
ILLINOIS			
Chicago.....	Berkshire Papers, Inc.		
Chicago.....	Chicago Paper Company		
Chicago.....	Zellerbach Paper Company		
Springfield.....	Capital City Paper Company		
INDIANA			
Indianapolis.....	Crescent Paper Company		
IOWA			
Des Moines.....	Carpenter Paper Company		
Sioux City.....			
KANSAS			
Topeka.....	Carpenter Paper Company		
Wichita.....	Western Newspaper Union		
KENTUCKY			
Louisville.....	The Chatfield Paper Corp.		
LOUISIANA			
Baton Rouge.....	Louisiana Paper Co., Ltd.		
New Orleans.....	The D and W Paper Co.		
Shreveport.....	Louisiana Paper Co., Ltd.		
MARYLAND			
Baltimore.....	Baltimore Paper Company, Inc.		
MASSACHUSETTS			
Boston.....	Carter, Rice & Company Corp.		
Worcester.....	Charles A. Esty Paper Company		
MICHIGAN			
Detroit.....	Seaman-Patrick Paper Co.		
Grand Rapids.....	Carpenter Paper Company		
MINNESOTA			
Duluth.....	John Boshart Paper Company		
Minneapolis.....	Stilwell-Minneapolis Paper Co.		
St. Paul.....	E. J. Stilwell Paper Co.		
MISSOURI			
Kansas City.....	Carpenter Paper Company		
St. Louis.....	Beacon Paper Company		
St. Louis.....	Shaughnessy-Kniep-Hawe Paper Co.		
St. Louis.....	Tobey Fine Papers, Inc.		
MONTANA			
Billings.....	Carpenter Paper Company		
Great Falls.....			
NEBRASKA			
Lincoln.....	Carpenter Paper Company		
Omaha.....			
NEVADA			
Reno.....	Zellerbach Paper Company		
NEW JERSEY			
Newark.....	J. E. Linde Paper Company		
NEW MEXICO			
Albuquerque.....	Carpenter Paper Company		
NEW YORK			
Albany.....	Hudson Valley Paper Company		
Brooklyn.....	A. Price & Son, Inc.		
Buffalo.....	Paper Service, Inc.		
Buffalo.....	Union Paper & Twine Co., Inc.		
New York.....	Baldwin Paper Company, Inc.		
New York.....	Bulkley, Duntun & Co.		
New York.....	The Canfield Paper Co.		
New York.....	Forest Paper Company, Inc.		
New York.....	J. E. Linde Paper Company		
New York.....	A. Price & Son, Inc.		
New York.....	Royal Paper Corporation		
Rochester.....	Paper Service, Inc.		
Syracuse.....	Paper Service, Inc.		
Troy.....	Troy Paper Corporation		
NORTH CAROLINA			
Charlotte.....	Dillard Paper Company		
Greensboro.....			
NORTH DAKOTA			
Fargo.....	Western Newspaper Union		
OHIO			
Cincinnati.....	The Chatfield Paper Corp.		
Cleveland.....	The Petrequin Paper Company		
Columbus.....	The Scioto Paper Company		
Toledo.....	The Ohio & Michigan Paper Co.		
OKLAHOMA			
Oklahoma City.....	Carpenter Paper Company		
Tulsa.....	Taylor Paper Company of Oklahoma		
OREGON			
Eugene.....	Zellerbach Paper Company		
Portland.....			
PENNSYLVANIA			
Philadelphia.....	Paper Merchants, Inc.		
Philadelphia.....	D. L. Ward Company		
Pittsburgh.....	The Chatfield & Woods Co. of Pa.		
RHODE ISLAND			
Providence.....	Carter, Rice & Company Corp.		
SOUTH CAROLINA			
Greenville.....	Dillard Paper Company		
TENNESSEE			
Chattanooga.....	Bond-Sanders Paper Co.		
Jackson.....	Carroll Paper Company		
Knoxville.....	Southern Paper Company		
Memphis.....	Taylor Paper Company		
Nashville.....	Bond-Sanders Paper Co.		
TEXAS			
Austin.....	Carpenter Paper Company		
Dallas.....	" " "		
Fort Worth.....	" " "		
Harlingen.....	" " "		
Houston.....	L. S. Bosworth Co., Inc.		
Lubbock.....	Carpenter Paper Company		
San Antonio.....			
UTAH			
Salt Lake City.....	Zellerbach Paper Company		
VIRGINIA			
Richmond.....	Cauthorne Paper Company		
WASHINGTON			
Seattle.....	Zellerbach Paper Company		
Spokane.....	" " "		
Walla Walla.....	" " "		
Yakima.....	" " "		
WISCONSIN			
Milwaukee.....	The Bouer Paper Company		

KIMBERLY-CLARK CORPORATION

Established 1872 • Neenah, Wisconsin

122 E. 42nd St., New York 17 • 8 S. Michigan Ave., Chicago 3 • 155 Sansome St., San Francisco 4

^{*}TRADE MARK

Clay as fine as face powder ...for Levelcoat*

You have seen it . . . two printing jobs by the same printer: one perfect; the other poor. Why this difference? It may well be a difference in clay used in making the paper. For on the quality of the clay depends the opacity and ink receptivity of the sheet.

That's why Kimberly-Clark uses only carefully selected white and china clay found in limited quantities in Georgia, in the Carolinas and in England.

And even this choice clay has to pass rigorous inspection before a carload enters a Kimberly-Clark mill. Brightness, moisture content and acidity must measure up to rigid specifications. But most important is the severe test for *particle size and erosion*.

The particles must be so fine and grit-free that they might pass for face powder. This flour fineness is necessary to prevent wear on the cylinder and rollers of printing presses which in turn would make perfect printing impossible.

Here, then, is another example of Kimberly-Clark quality control. Another reason why Levelcoat Printing Papers give the same excellent results every time.



**KIMBERLY
CLARK
CORPORATION**

NEENAH, WISCONSIN

A PRODUCT OF
**Kimberly
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RESEARCH

*TRADE MARK

PAPER PACKS A WAR PUNCH—DON'T WASTE IT!

*Levelcoat** PAPERS

Trufect* For highest-quality printing

Multifect* For volume printing at a price

Kimberly-Clark also make *Economy* and *Recondite* cover;
Regent bristol; Kimray school papers.

When Writing to Advertisers Please Mention THE INLAND PRINTER

73

TAKE ACTION *Today* ABOUT

Summer

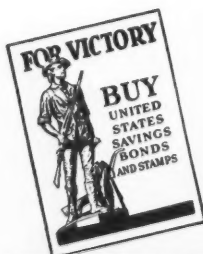
ROLLERS

AND FOR THIS SEASON GET
american
PRE-CONDITIONED QUALITY

**KNOWN FOR BETTER SERVICE;
USED BY LEADING PRINTERS**

MANUFACTURERS OF
ALL-SYNTHETIC
RUBBER ROLLERS
COMPOSITION ROLLERS
LITHOGRAPH ROLLERS
MAKE READY PASTE
PADDING GLUE

Wise printers are preparing to produce faultless presswork throughout the summer by having AMERICAN ROLLERS on hand for the hot weather grind. Why don't you try them this season? You'll like these par-excellent rollers. They're pre-conditioned for efficient, trouble-free summer time service. That means we've given them everything it takes to stand the toughest temperatures. You'll find them durable, dependable, capable. Produced by skilled roller craftsmen in one of today's most modern roller plants, there's no finer printer's roller anywhere. Change to AMERICAN ROLLERS for real service this summer. Order yours today.



OUR ALL-SYNTHETIC RUBBER ROLLERS EXCEL

Making a great name for itself in leading plants in our new AMERICAN All-Synthetic RUBBER ROLLER. Laboratory tests showed it to have remarkable efficiency, and actual performance on magazine, newspaper, rotary and offset presses is giving it a reputation for splendid all-around dependability. Built to mathematical exactness and stays so. Handles ink beautifully. Induces clean, sharp presswork. Stands up to its job in every kind of temperature. Investigate. Order a set. See for yourself.

AMERICAN ROLLER COMPANY

1342 NORTH HALSTED STREET CHICAGO, ILLINOIS
225 NORTH NEW JERSEY STREET, INDIANAPOLIS, INDIANA

The Needs of the MARKET

*Taking the Industry
into our Confidence*

THE most important factor influencing the truly new graphic arts equipment of the future will be the actual requirements of the market. Basically the postwar market will be the composite needs of each printer and lithographer.

The evaluation of present equipment in plants (its type, its condition) in terms of the printing buyer's needs is fundamental. As equipment manufacturers, we gather the information for an over all viewpoint and appraise it in the light of our knowledge and past experience.

To ascertain the immediate postwar needs of the market, the Harris-Seybold purchase proposal program was inaugurated over a year ago. The information compiled from this survey will enable us, when the time comes, to do our planning and manufacturing, based on facts — not on mere opinions. Similarly, extensive product and market studies have been made to tell us the needs of the market in the long range postwar period.

New Harris-Seybold equipment will be released when product developments have been proved and market needs clearly established.

HARRIS • SEYBOLD • POTTER COMPANY

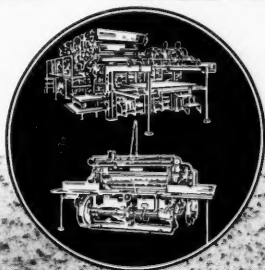
HARRIS DIVISION
CLEVELAND 5, OHIO

Manufacturers of
OFFSET LITHOGRAPHIC • LETTERPRESS AND
GRAVURE PRINTING MACHINERY



SEYBOLD DIVISION
DAYTON 7, OHIO

Manufacturers of
PAPER CUTTERS AND TRIMMERS • KNIFE GRINDERS
DIE PRESSES • WRIGHT DRILLS • MORRISON STITCHERS



FOR SHIPMENTS REQUIRING WATER-RESISTANT LABELS

Suggest **SOLSEAL** WATER-RESISTANT LABEL PAPER

● For labeling overseas packages... for labeling any shipments on which water-resistant labels are required... suggest SOLSEAL Water-Resistant Label Paper.

Made of 60 lb. Kraft, SOLSEAL is not only water-resistant, but will withstand the effects of heavy humidity... even actual immersion in water, as well as temperature extremes. It adheres firmly to fiberboard containers, to glass, and to some metals. Write at once for complete details and samples of McLaurin-Jones Solseal Label Paper.

McLAURIN-JONES CO.

304 MacLAURIN ST., BROOKFIELD, MASS.

Offices: New York Chicago Los Angeles

Now Available **OLD TAVERN PLATINUM**

WAREPLATINUM (Pyroxylin Coated Papers)

in label and box covering weights.
Ask your McLaurin-Jones merchant for test samples.

TOP MAN

TON TOUGH TYMPAN
IS ON THE BEAM—
AS KING OF TYMPANS
HE REIGNS SUPREME



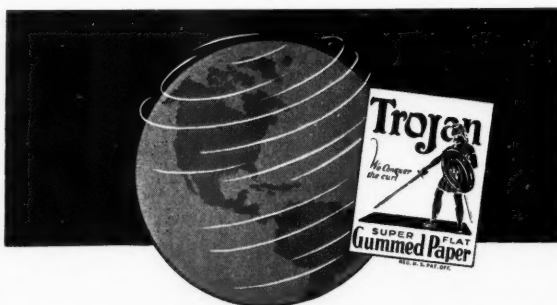
It has extra strength for long, economical runs, and extra smoothness for precision makeready — made to fold and hold either way of the sheet.



CENTRAL PAPER COMPANY INC.
2456 Lakeshore Drive • Muskegon, Michigan

REG. U.S. PAT. OFF.

OTHER CENTRALINE PRINTER'S PAPERS:
TAG, WATER REPELLENT SIGN, MANIFOLD, OFFSET, DIE WIPE AND BOND



THERE'S A WORLD OF EXPERIENCE BACK OF THIS TRADEMARK

... and this background of experience, plus constantly improved research and manufacturing facilities, are responsible for the fact that TROJAN "Super-Flat" Gummed Papers continue to set pressroom performance standards on label and sticker runs.

THE GUMMED PRODUCTS COMPANY

OFFICES • TROY, OHIO • MILLS
DISTRIBUTORS IN PRINCIPAL CITIES

"When you think of Gummed Products think of Gummed Products!"

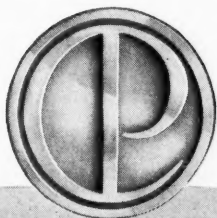
READY FOR YOU

C & P PRINTING MACHINERY *...when Peace arrives*

TODAY, we are producing 100% for government needs. We intend to keep at it until peace returns.

When that day comes the printing equipment shown here will be available to you again. But it will be better than ever—advanced in construction and design, and with increased versatility in meeting the demand for profitable printing production.

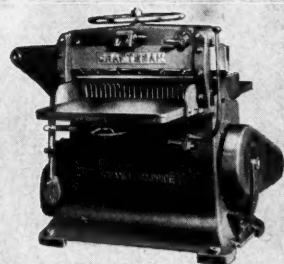
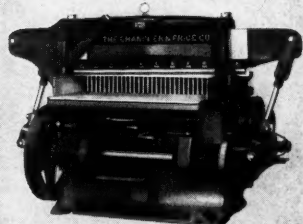
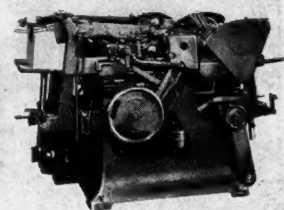
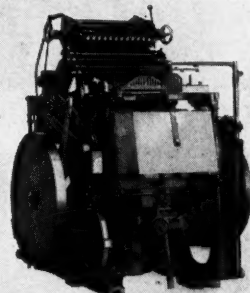
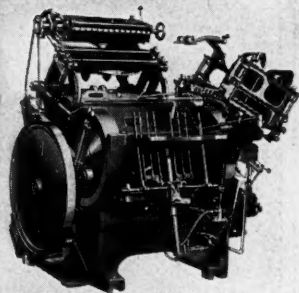
Meanwhile, we suggest that you keep your present equipment in top-notch condition. Inspect it frequently; lubricate it properly; maintain it carefully; replace worn parts promptly; and anticipate any need for repair parts well in advance so that you will lose no time when repairs are needed. In this conservation of equipment, your C & P dealer will gladly give you his advice and suggestions.



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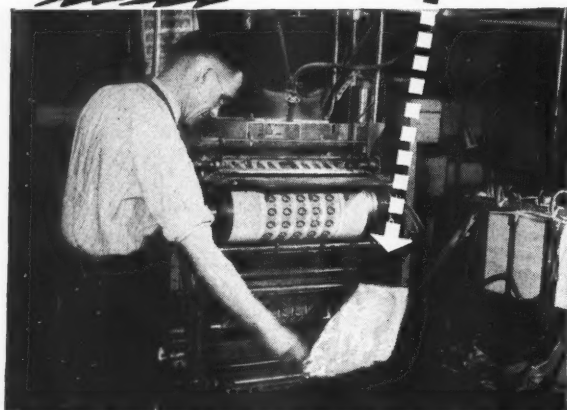
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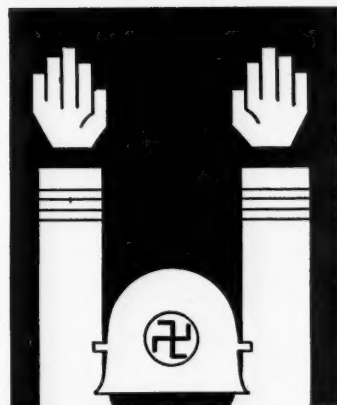
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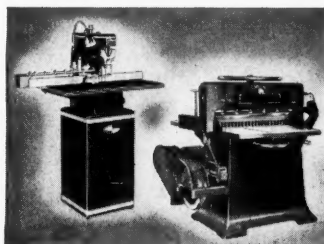
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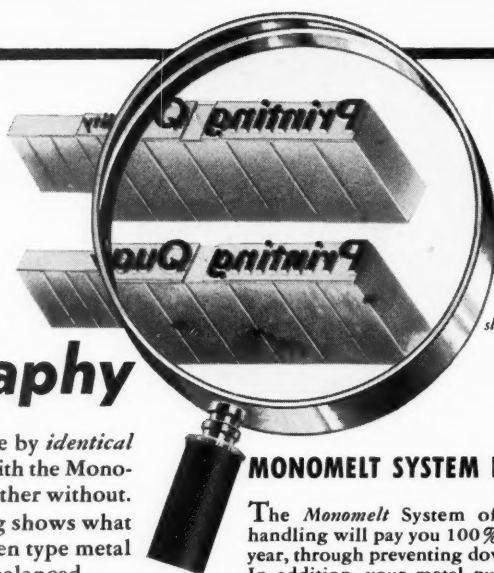
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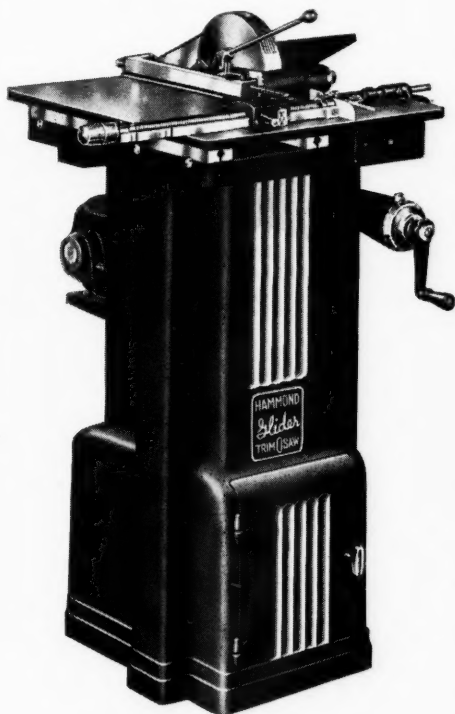
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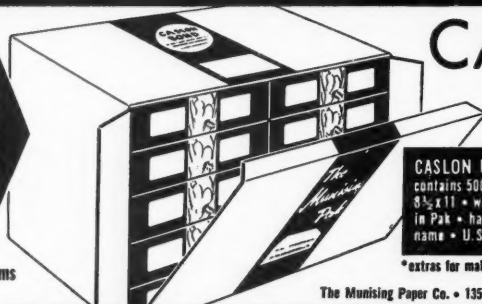
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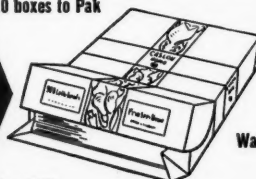
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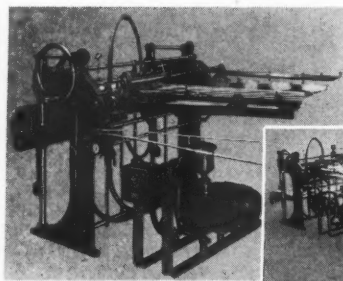
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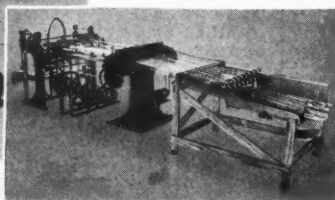
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Volume 114 * March, 1945 * Number 6

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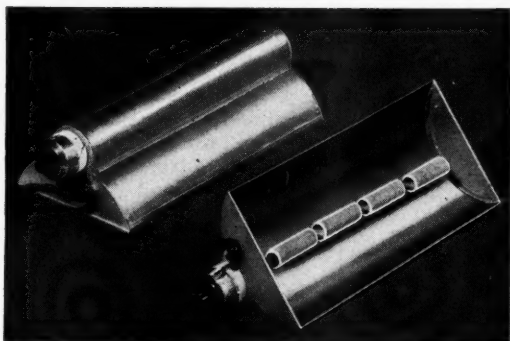
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(Continued on next page)

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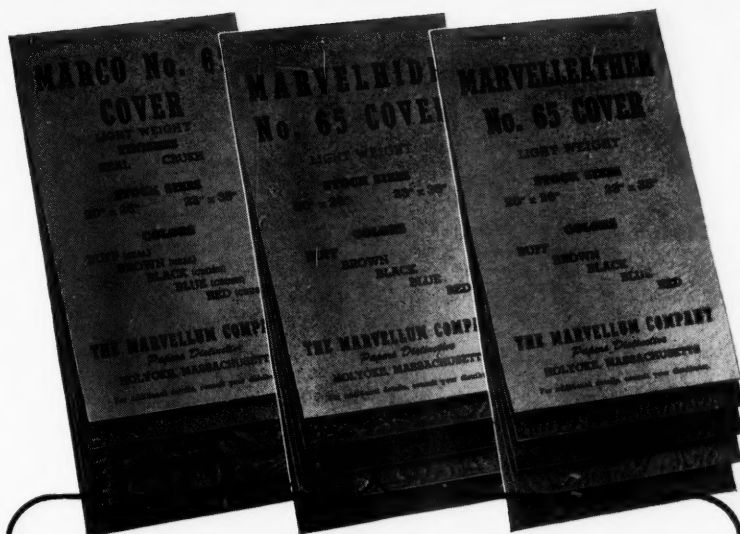
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(Continued on page 88)



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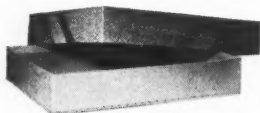
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Classified Buyers' Guide (continued)

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(Continued on page 90)

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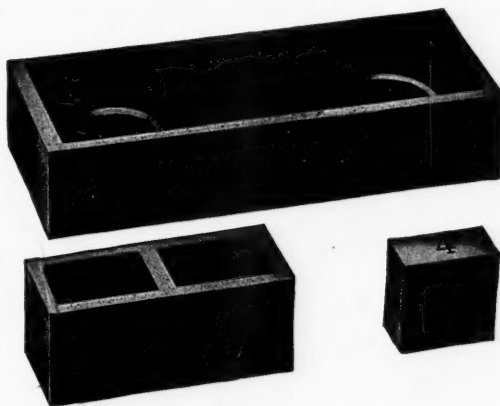
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MARCH, 1945 • VOL. 114 • NO. 6

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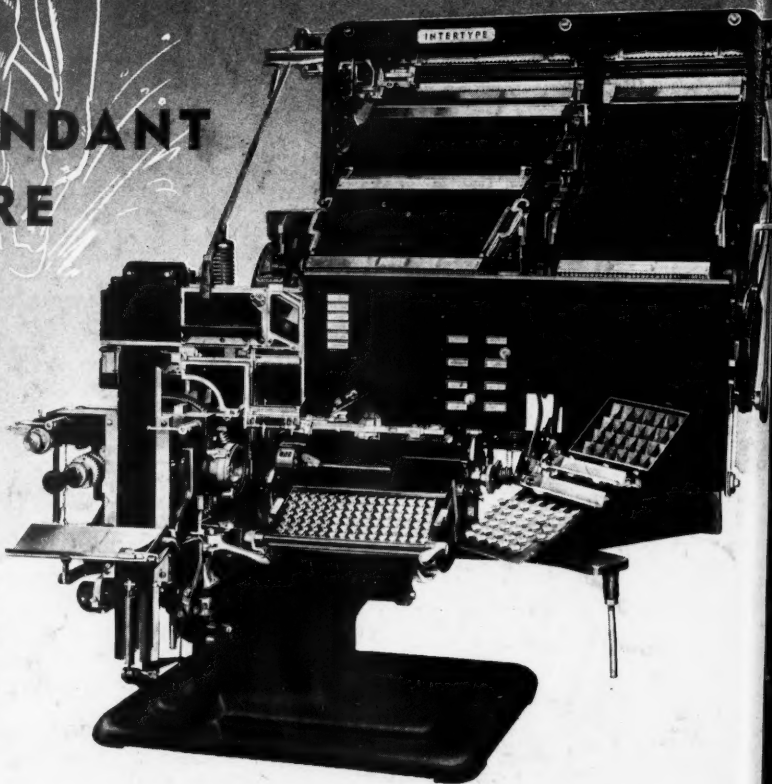
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